

U&Lc.

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UPPER AND LOWER CASE THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

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THE GUTARRA EAGLE



A unique specimen composed of 2,040 pieces of stainless steel flatware. It is 46" high, 24" deep, has a wingspan of 48" and weighs 160 lbs. Gestation period: three years. Habitat: last spotted in a Fifth Avenue, New York, store window on Independence Day. It is just one of the phenomenal flatware fabrications of artist George Gutarra, whose story appears on pages 26-27.

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EDITORIAL

Good casting for good graphics.

Let's define our terms.

What do we mean by good graphics?

We mean typographic design that conveys a message effectively to a targeted audience. We don't mean graphics that are merely eye-catching or even beautiful. We mean graphics that work, that communicate as intended.

And what is good casting and why is it essential?

Good casting is the best possible choice of everything that goes into the job: the typefaces, the illustrations or photographs, the colors, the paper; but, most of all the thinking behind the designs and the designer.

The designer chooses and uses all the physical elements of the piece and blends them into a coherent whole. Good graphics start with good design.

In these 1980s many countries are blessed with a truly large number of superb designers. But that doesn't mean every one can do a given job equally well. All designers have their individual approach to work. In developing the layout for a design, some give most emphasis to formal organization of the graphic elements, others to more pictorial symbolism or dramatic handling, sizing, and positioning of type and pictures.

There is no one, absolutely right, design approach that fits every job. Most good designers, once they've analyzed a communication problem, consciously or subconsciously organize their thoughts in a way that they consider appropriate to the problem. But most designers do not design equally well across the whole spectrum of graphic design problems.

And that is where good casting comes in, right at the inception of a job. Whoever is responsible for selecting the designer for a given project must go beyond simply choosing any of the many available good designers. The selection must be of the one most suited to the job at hand. Mickey Rooney might be terrific for many roles, but for Hamlet?

And so it is with choosing the right designer. Good casting is the first sure step to good graphics.

EG

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This issue of U&Lc was mailed to 203,000 readers: 153,000 in the United States and Canada, and 50,000 abroad. It will be read by approximately 1,000,000 people.

THOUGHTS:
**IT IS
POSSIBLE
NOT TO
NOTICE THE
BUT THE UNEXPECTED
IN WORDS
OR GRAPHICS IS
NOT NECESSARILY
THE MOST
APPROPRIATE WAY
TO COMMUNICATE.**

Most of the time Elliott Kaufman is a straight shooter. He is a serious, disciplined architectural photographer who thinks and works on a grand scale. When you handle commissions to produce hundred-foot photographic murals for major banks, insurance companies, public utilities and corporate giants, you do not indulge in idle whimsy.

But every so often, Kaufman per-

mits himself some flights of photographic fancy. The results of his machinations, some of which are reproduced here, may compel you to take a second and even a third look. Even then, you may not be able to unravel the mysteries.

If you are an aficionado of New York City landmarks and landscapes, for instance, you will surely wonder how a radiator grille from the Chanin Building on

DOUBLE

The Astor Place-Cooper Union Project (1,2,3)

1. To enhance the Astor Place subway station and relate it to Cooper Union, the dominant landmark in the area, Kaufman proposed erecting this monument over the subway stairwell. It is a photo blowup of an ornamental brass radiator grille found in the Chanin Building on 42nd Street. (The photo panel would be double-sided, with the interstices of the design cut out to resemble filigree.) The Chanin-Cooper Union connection? In recognition of the Chanin family's continuous support of the architecture school, it is called The Irwin S. Chanin School of Architecture.

2. A proposed mural to call attention to the architectural elegance of Cooper Union's Art School building. Though its distinctive main floor windows are actually one story high, Kaufman enlarged them to three-story height and inserted them in a vacant lot on Third Avenue near Astor Place, a stone's throw from the school.



42nd Street found its way to the Astor Place subway entrance... What the Washington Square Arch is doing atop the entrance to the Holland Tunnel... Where in New York City is the curious, kitschy building with the six-story rose trellis splayed across its façade?

Of course, these Kaufman contrivances are all lies. They were engineered in the darkroom, where he combined photos in strange jux-

tactions and disproportionate scale to achieve confounding, surreal effects. What makes the work profound, and not merely perverse, is that all Kaufman's distortions have a genuine purpose.

Several of the photos shown (1, 2, 3) are part of a series Kaufman contributed to the Committee for Astor Place in New York City. The Committee was organized to renovate the Astor Place

TAKES



3. Somewhere in a nearby suburb, Kaufman encountered an ice-cream pink motel with a turquoise cornice. Just for fun, he combined close-ups and long shots of the building and paradoxically projected them on the earnest, modern, no-nonsense façade of the Cooper Union Engineering School.



4. It is Kaufman's contention that the entrance to the Holland Tunnel in New York is not appropriately imposing, architecturally or psychologically. To rectify the situation, photographically at least, he mounted a replica of the Washington Square Arch over the New York entrance.



subway station and its immediate vicinity. Kaufman's proposals for enhancing the area, above and below ground, revolved around Cooper Union, the dominant landmark in the neighborhood. His proposed monuments and murals, though intentionally startling and perplexing, were intended to call attention to the unique architectural details and the overall preeminence of the institution's art and engineering schools.

Besides the Cooper Union project, several other Kaufman composites reflect his personal philosophy and esthetic sensibility. He successfully obliterated a billboard with a tree. He crowned the New York end of the Holland Tunnel with the Washington Square Arch because he believes the tunnel needs a more imposing entrance. And he designed a perpetually verdant tree-wall for the New Jersey end of the Holland Tunnel—as a surprise and a breath of fresh air for motorists.

His commercial commissions

have ranged from 15' x 115' photographic panoramas to small 4' x 8' trompe l'oeil panels. His client list is impressive, including the Dime and Greenwich Savings banks of New York, the General Electric Company of Pennsylvania, as well as the S. E. Pennsylvania Transportation Association, the Port Authority of New York and New Jersey, Dean Witter Reynolds, Inc. of New York, and Smith, Kline and French of Philadelphia, among others.

Kaufman has also co-authored a photo-essay entitled American Diner, and he has won awards and grants from the New York State Council on the Arts, Eastman Kodak, the Philadelphia Art Directors Club and a Coty Purchase Prize. He has, of course, received considerable attention in professional journals as well.

We have no clues to offer about the secret of his success. Kaufman claims to be self-taught. If his clients and his accomplishments are any indication, he is obviously as apt a teacher as he was a pupil.

Marion Muller

5. On a wall of a building close to the Holland Tunnel, Kaufman created a confounding billboard that replicated the building itself and the view around it.



6. (Top) Kaufman has the last word on the subject of billboards. Using a combination of color and black-and-white photos, he successfully obliterated the billboard with a flourishing tree.



7. (Bottom) In this photo-mural, a two-foot fountain, enlarged and installed in a vacant lot, assumes the proportions of a giant monument.





Cold Hands

If your knowledge of the Eskimo world came, as mine did, from a fourth grade geography text, we have many misconceptions to correct. For starters, we should expunge the word Eskimo from our vocabularies. It is a name bestowed on them by their Indian neighbors, and it translates to eaters of raw meat, an attribute they consider insulting. The North American people we have heretofore referred to as Eskimos prefer to call themselves Inuit. Their Siberian relatives use the word Yuit. Both words mean men, or in a larger sense the people.

We should also atomize into thin air our archaic vision of Inuit life—a circle of igloos around the North Pole, men fishing for seals through holes in the ice, women slicing blubber for the children's after-school treat, lovers rubbing noses instead of kissing, and families sleeping in the altogether under one bearskin pelt to keep warm.

The facts of modern Inuit life need a broader lens. Inuit settlements stretch from Siberia in Asia, across Alaska, throughout northern Canada down to Hudson Bay, and as far east as Labrador and Greenland. They do not all fish through the ice for their livelihood; some have never tasted seal. Quite a few are hunters who eat meat. Many more work for wages and buy their food supplies in commercial establishments. Most live in homes of timber and stone, and have never seen an igloo, let alone lived in one. Modern Inuit people have come a long

Johnny Iqulik, Baker Lake, 1985, 9" high. (From photographer's private collection.)

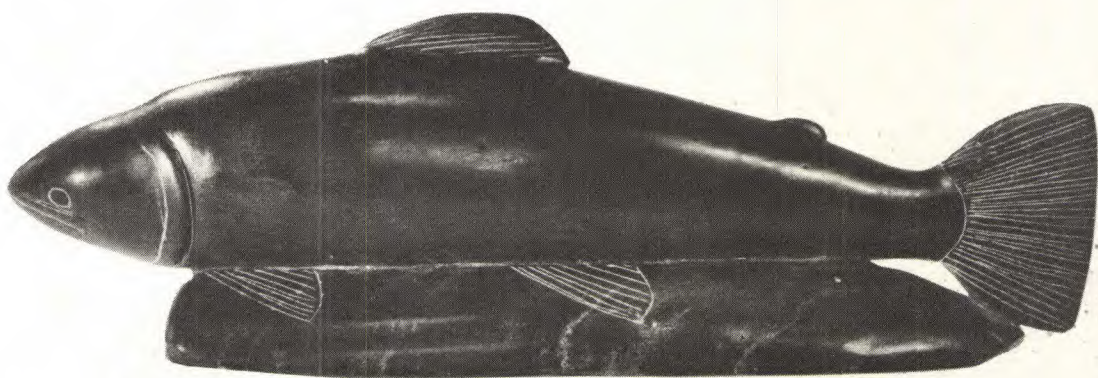
Warm Art

way from their nomadic ancestors. But one condition has remained universally constant for all Inuits. They inhabit a bleak, inhospitable corner of the world, and up until fairly recently, they managed their lives intelligently, successfully and with remarkable good humor toward themselves and visitors passing through.

Evidence of their innate self-respect and amiability is clear to see in their art. The work is permeated with honest, warm feelings and whimsical observations about themselves and their lives. And all of it is produced by a nation of people who do not have a word for "art" in their language.

The whole subject of Inuit art has been brought to our attention by Greig Cranna of Cambridge, Massachusetts, a photographer by profession, and a sculpture enthusiast on the side. He is also a native Canadian, and on a recent photographic assignment in New Brunswick, he stumbled upon the gallery and collection of Inuit sculpture owned by Stanley Zazelenchuk and his wife.

Mr. Zazelenchuk's passion for collecting Inuit art was sparked by his close association with the people. For 13 years he taught school in several of the Inuit settlements, and it was during that time he became acquainted with some of the foremost sculptors in each area. Through the years he has acquired a collection which includes 15 to 20 of the most important pieces made in Canada. His collection is a far cry from the mass-produced tourist items found in souvenir



Peter Assappa, Harrison, 1984, 8¹/₄" long.

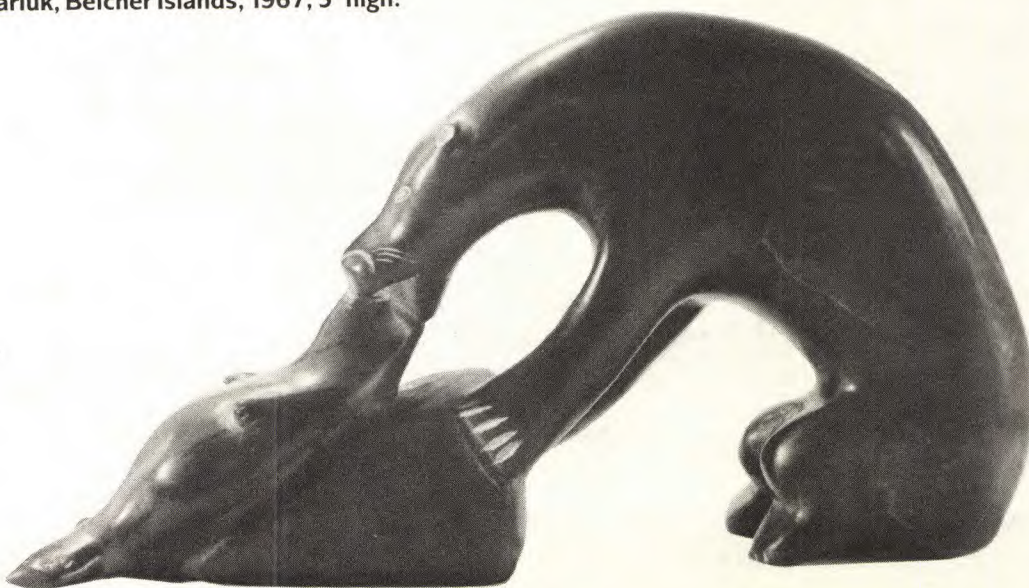
Aisah Pappy, Povungnituk, 1984, 5¹/₂" high.

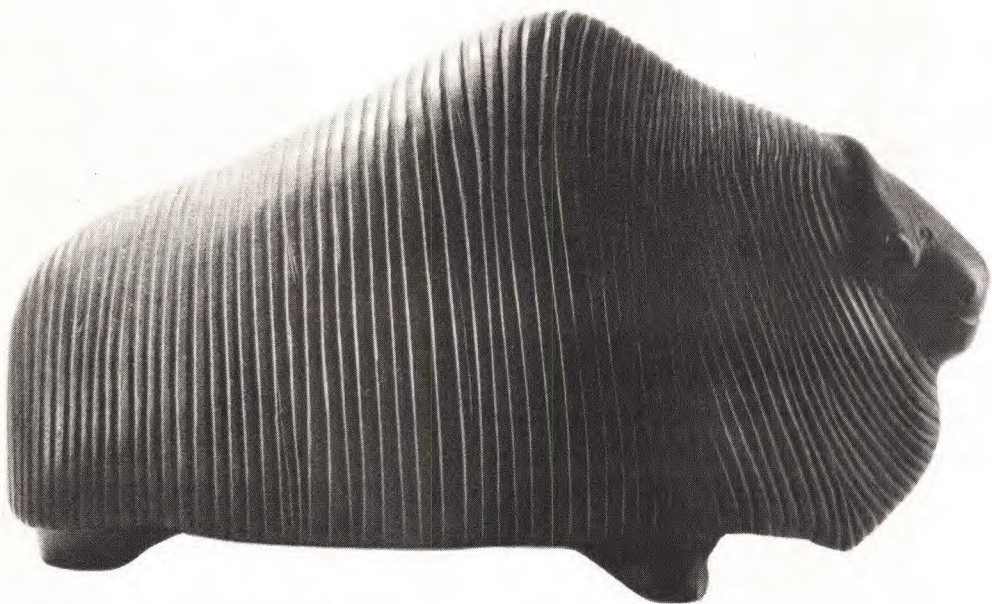


John Tiktak, Rankin Inlet, 1979, 11³/₄" high. One of the most famous artists still working in Canada.

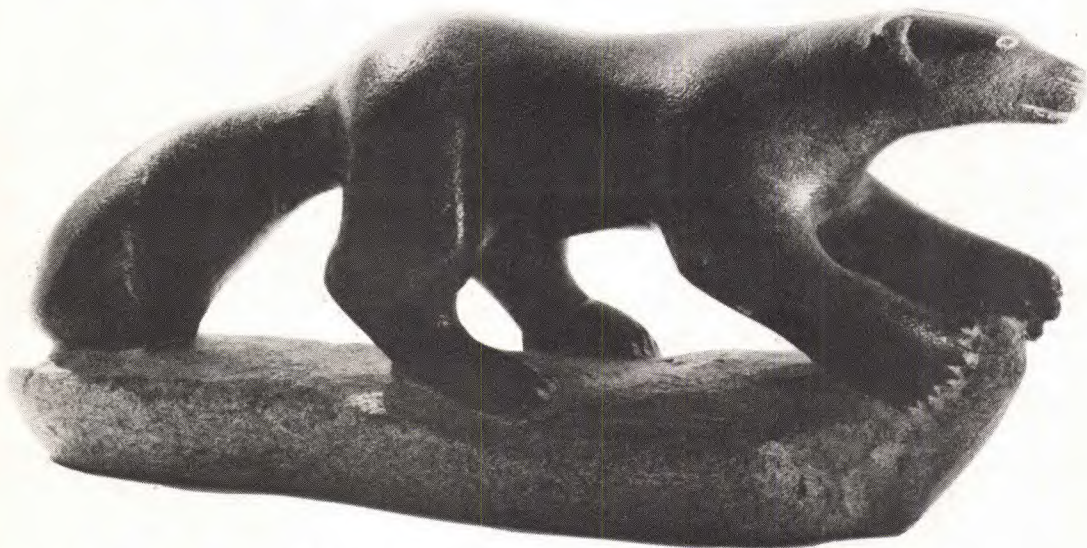


Josie Unarluk, Belcher Islands, 1967, 5" high.





Thomas Ovayuk, Baker Lake, 1972, 6³/₄" high by 12" long.



Markusie Angiyou, Povungnituk, 1983, 3" long.

Henry Evaluardjuk, Frobisher Bay, 1983, 7" high by 12" long. This artist is internationally famous for his bears. This one is modestly priced at \$4,200. Some sell for as much as \$10,000.



shops; many are worth thousands of dollars, and they are frequently loaned out for museum exhibitions. Greig Cranna considers it a piece of good fortune to have befriended the Zazelenchuks. Through them he acquired several pieces of Inuit sculpture of his own, and had the opportunity to photograph their prized collection, some pieces of which are reproduced here.

Greig's enthusiasm for the carvings goes beyond the esthetics, to the sociological implications. Originally, Inuit art served spiritual and utilitarian purposes. The fishermen and hunters carved little masks and talismans that were either helping spirits or creatures of ill-omen used to ward off evil. The earliest such carvings were small decorations whittled into a hunting knife, a harpoon, a bow and arrow or similar utilitarian objects that a nomadic family could carry with them. But as civilization encroached on hunting and fishing grounds, as technology invaded their culture, as young people deserted the wilderness, and the old ones had to give up the nomadic existence, carving became an activity that was more an absorbing entertainment than a spiritual necessity. Fortunately, the carvings have become a useful source of income to a people suffering from cultural and social breakdown and widespread unemployment.

As for the art itself, it serves a purpose not encountered in European or Western forms. It never tells a story. It does not express emotions. It is never self-aggrandizing nor self-conscious. It is never created for beauty's sake. The carver's sole purpose and pleasure is to produce a believable likeness of a figure—real or imagined—and for the most part they focus on objects of their daily lives and cultural heritage: birds, seals, bears, walruses, and the human family.

Their materials are whatever is abundant in their immediate environment. Soapstone, a soft silicate which can be easily worked and ranges in color from

soft grays, through greens to deep luminous black, is a most satisfying medium. They also carve in driftwood and from the ivory tusks of the walrus. But whatever their material, aside from making the object believably real, their next important objective is to make it well. The best pieces are marked by their impeccable finish. In the case of the soapstone pieces shown here, they are first carved to the desired form; then sand or stone is used to smooth the surface, and a final rubbing with blubber polishes the piece to a rich, dark color.

According to Cranna, much of the pleasure in these carvings is in the tactile sensation. For all his photographic skills and ingenuity, he regrets that he cannot communicate the feel of them through these pages. But if you are fortunate enough to find yourself in New Brunswick, Canada, you might get to see and feel the real thing. Look up Mr. Zazelenchuk, whose shop is called North of Sixty Art, Ltd., in St. Andrews, and say Greig sent you.

Marion Muller



Paul Toolooktook, Baker Lake, 1986, 9" high.



Mark Uqayuiitq, Baker Lake, circa 1980, 11" high.

Barnabas Angrmasungaaq, Baker Lake, 1986, 12" high.



Thomassie Tookalook, Povungnituk, 1983, 4 1/2" high.



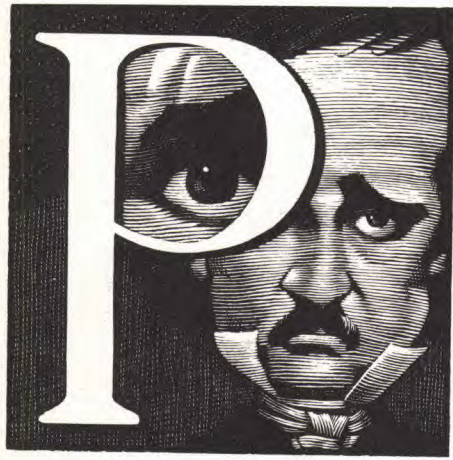
John Kavik, Rankin Inlet, 1979, 13 3/4" high. One of the most highly regarded artists in Canada.



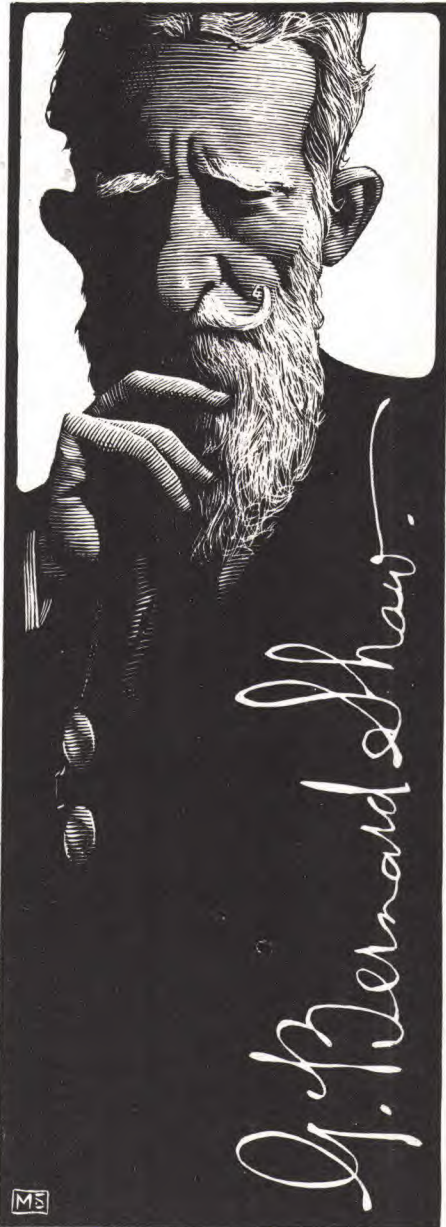
by Steven Heller



Mark Summers'



Top to bottom:
Edgar Allan Poe (1809-1849)
Franz Kafka (1883-1924)
Nathaniel Hawthorne (1804-1864)
Jonathan Swift (1667-1745)



Top to bottom:
George Bernard Shaw (1856-1950)
Lev Tolstoy (1828-1910)



Headline illustration: The New York Times
Book Review, Christmas 1985



Top to bottom:
Sherlock Holmes (Arthur Conan Doyle, 1859-1930)
Charles Baudelaire (1821-1867)



Although the faces he draws are very well known, Mark Summers is relatively new to the art of caricature. Born in 1955 in Burlington, Ontario, Canada, where he still lives, Summers inherited a cartoonist's wit and acquired the taste for elegant graphics. His unmistakable style is evidence of converging influences—the intelligence of Sir John Tenniel, the elegance of David Levine, the humor of Giles—resulting in a curious blend of 19th and 20th century sensibilities. Yet, unlike the aforementioned practitioners, and despite the fact that Summers was a political cartoonist for a short time, his aim is to make well done pictures, rather than produce acerbic satire. Therefore, the literary caricatures shown here are formally striking, conceptually playful, not savage distortions.

Summers cut his teeth and sharpened his professional pen while making political cartoons for a local newspaper, *Burlington Post*. An interest in literature and literacy caricature attracted him, like so many other would-be caricaturists, to Levine's work. In fact, many of his early pictures were Levine-like with wash applied. Summers stayed at the paper for three years working exclusively in black and white, and then sought his fortune as a freelancer in the color field doing odd jobs, including some portraits for the *Canadian TV Guide*, and all the renderings for a 16-page pamphlet on battery cables. In addition to his technical expertise he was exceedingly fast. Seizing upon this talent, another regional newspaper, *The Spectator*, commissioned his services and assigned him to the "graveyard" shift. "If someone important died, like John Lennon for example," recalls Summers, "I would be given the assignment at 10:00 P.M. to do a full color, airbrushed portrait to be delivered to the platemaker by 6:30 A.M. the next morning." He never missed a deadline, and was paid the kingly sum of \$75 each.

The fast draw was not his only forte, though. Summers had admired the political cartoons of Duncan McPherson, Canada's virtuoso graphic commentator, emulated his work, and did it very well—stylistically at least. In the realm of ideas, however, *The Spectator* was, as Summers puts it, "not out to blaze any journalistic trails in this area." Hence the mordant cartoon was not of utmost importance. Moreover, by his own inclination, Summers would not tackle an issue until everybody else had done it already. "That trait," he admits, "is not terrific for a political cartoonist." Another bad trait of his was to do whatever the editors wanted. When caricature was called for he was rightfully accused of being much too lenient with his prey. "I have always been more interested in producing a good, well proportioned drawing than making a strong message," he says.

Summers' next job with Canada's national newspaper *The Toronto Globe and Mail*, ultimately gave him the opportunity to make good drawings—mostly illustrations.

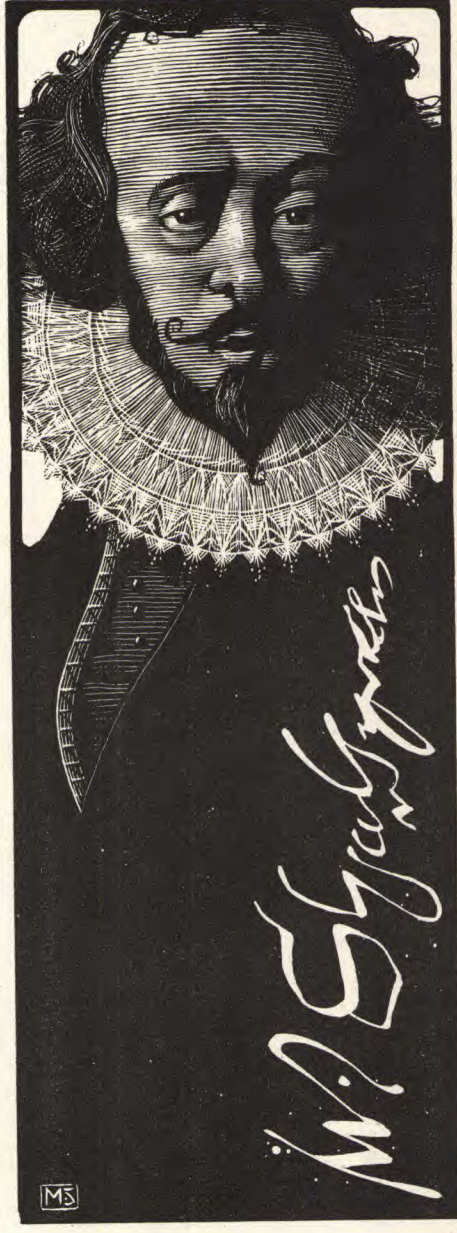
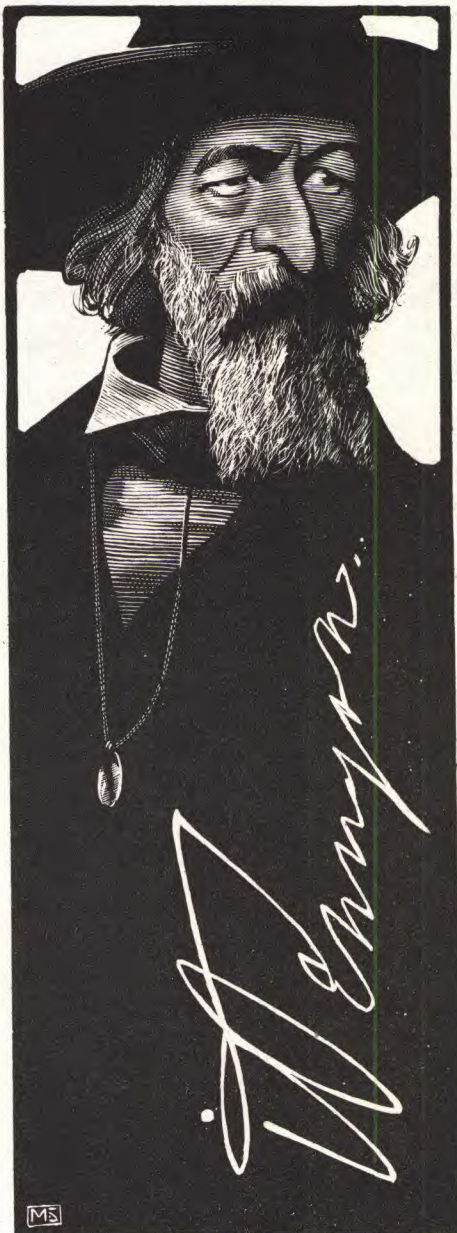
Literary Distortions

Summers is obsessed with media, firmly convinced that he should be able to work in all of them well. And he does. While working alternately in oil, airbrush, ink, and gouache, he was at that time primarily drawing like Pogo's creator, Walt Kelly; using a lot of brushwork and very little fine line. Then came the revelation. "Virtually by accident I began to do crosshatching on scratchboard. Until that time I was literally afraid to use solid black—it meant sudden death if an error occurred. With the white scratchboard, whatever mistake I made could be erased."

Scratchboard was the perfect medium for Summers. He was in total control of his line. And his illustration evidenced that fact. It was with this assuredness that he developed his own, distinctive style. Remembering the process, he says, "When I tried to do Levine it looked forced. Anyway enough people were doing it. I was also less interested in radical physiognomic surgery, preferring to bend and contort faces just a bit." Indeed the subtle bulge of an eye, simple twist of a nose, easy stretch of a neck add to the impact of an image, rather than stealing the entire show. Summers' caricatures are reserved, but graphically demonstrative.

Curiously, Summers' boyhood dream was to do literary caricature and illustration. He had also been interested in historical autographs—how someone's personality is oftentimes reflected in a signature. Believing that illustration should wave a positive flag for the text, he grew tired of illustrating bad writing—his usual fare. While reading Gore Vidal's *Lincoln*, he decided to act upon his dream and produced a series of bookmarks—starting with Honest Abe—and including the examples shown here. The portrait-signature combinations were eye and mind pleasing. However, they didn't sell to retail stores as he had hoped, but they did spark considerable interest at *The New York Times*, where he began to get regular freelance assignments for the *Book Review*. Summers has since been commissioned to illustrate the authors' work he most enjoys reading, and recently completed the Franklin Library's limited edition of Alistair Cooke's *The Patient Has the Floor*. As a testament to his speed, sureness of hand, and the evil magic of caffeine, he also completed 50 drawings in six weeks (with four days for roughs) for a major collection of poems by Robert W. Service, Canada's unofficial poet laureate.

Caricature is at once the most difficult and yet easily understood artform. To portray familiar faces (many seen year after year after year) in a new light, and to do it in such a way as not to mimic the masters is a job very few can do. But if successfully done the public's response is unequivocal. Positive reaction to Summers' caricature and portraiture is testament to his ability to touch some associative note in his viewer, and through the use of intelligent distortion, express some truth about his subject too.



Clockwise from upper left:
 Alfred Lord Tennyson (1809-1892)
 Mark Twain (Samuel Clemens, 1835-1910)
 William Shakespeare (1564-1616)
 Washington Irving (1783-1859)
 William Butler Yeats (1865-1939)



BURN IT OFF

How much exercise will it take to work off the 350 calories in the wedge of apple pie you tried to resist but couldn't? Here's a handy guide:

One-half hour of walking burns up 100 calories.

One-half hour of bike riding burns up 175 calories.

One-half hour of ice skating burns up 225 calories.

One-half hour of disco dancing burns up 250 calories.

One-half hour of cross-country skiing burns up 275 calories.

One-half hour of swimming burns up 300 calories.

One-half hour of jogging burns up 360 calories.

One-half hour of handball burns up 450 calories.

One-half hour of squash burns up 450 calories.

One-half hour of racquetball burns up 450 calories.

On the other hand, you will burn up 45 calories if you just lie down for a half-hour and wait until "the feeling you have to exercise" goes away.

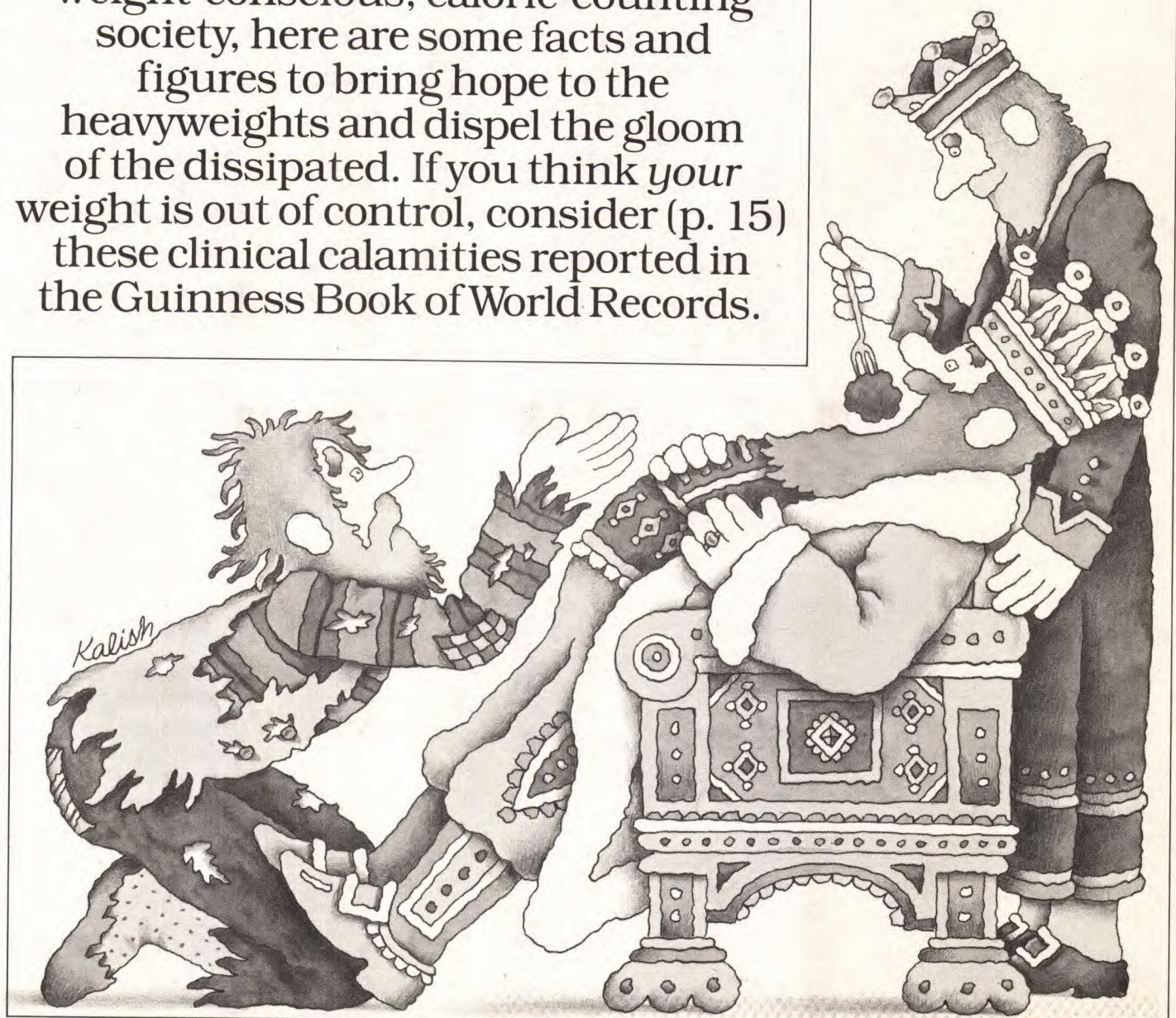
ILLUSTRATIONS BY LIONEL KALISH

HOW TO ORDER MEALS

Weights Measures

Since we have become a neurotically weight-conscious, calorie-counting society, here are some facts and figures to bring hope to the heavyweights and dispel the gloom of the dissipated. If you think *your* weight is out of control, consider (p. 15) these clinical calamities reported in the Guinness Book of World Records.

Because of our hectic lifestyles, most of us eat our meals backwards, doing our heaviest eating at the most sedentary periods of the day. We often skip breakfast, gulp lunch and binge at dinner time. Whereas, for most efficient use of calories, the recommended procedure according to Jane Brody, *The New York Times* health reporter, is: Eat breakfast like a king... lunch like a prince... supper like a pauper.



HEADLINE / SUBHEAD: ITC BOOKMAN DEMI ITALIC AMPERSAND: BOLD INTRO TEXT: LIGHT
HOW TO ORDER MEALS: ITC BENGUAT MEDIUM CONDENSED TEXT: BOOK CONDENSED

BURN IT OFF: ITC CHELTENHAM ULTRA TEXT: LIGHT CONDENSED, LIGHT CONDENSED ITALIC

HEAVY

Mrs. Percy Pearl Washington of Louisiana (1926-1972), the heaviest woman who ever lived, registered 800 lbs. on a hospital scale. That was the maximum weight the scale could record, but it was estimated she had 80 lbs. more to offer.

HEAVIER!

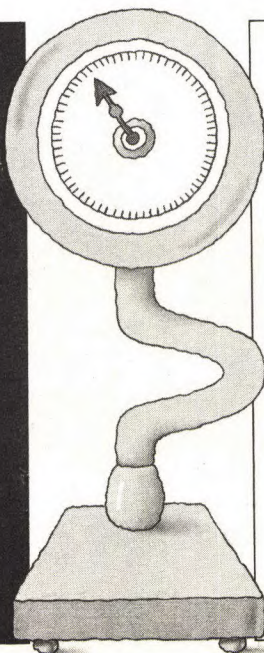
In the men's category, Robert Earl Hughes, born in Missouri in 1926, was not all that abnormal at birth—a mere 11 $\frac{1}{4}$ lbs. But at six he weighed 203 lbs., at 13 he weighed 546 lbs., at 27, 945 lbs., and at 32, the time of his death, he weighed 1,069 lbs. by precise measurement.

HEAVIEST

A contender for heaviest man, by estimated (not precise) measurement, was Jon Brower Minnoch (1941-1983) of Bainbridge Island, Washington. An endocrinologist computed his weight as over 1,400 lbs. by extrapolating his daily intake and elimination rates.

MORE OR LESS

If you like what you weigh now, you can determine the approximate number of calories you should consume each day to keep you at that figure. Just multiply your weight by 15. To lose or gain, alter the calorie intake by 20% in the desired direction. For healthy dieting, the noted nutritionist Dr. Jean Mayer recommends that the minimum calories consumed in a day by women should be 1,200, and by men 1,600.



FOOD FOR THOUGHT

When you're thrashing around for the right foods for your diet, keep this in mind: Of 38 common vegetables (eaten raw) the most calories are concentrated in avocados; the least in cucumbers. There are 741 calories per pound in the avocado, but only a cool 73 per pound in cucumbers.

Marion Muller

The second Herb Lubalin International Student Design Competition received entries from more than 700 students from 21 countries. Entrants were asked to create a graphic interpretation of a quotation by Beatrice Warde (former Publicity Director at Monotype Corporation, Ltd., and world-recognized typographic historian) about printing and the responsibilities of designing for the print media.

A highly selective jury chose only 23 books, posters and videos for inclusion in the show. First prize was awarded to Ms. Karin Lange,

a student at the Hochschule für Bildende Künste Braunschweig, in Braunschweig, West Germany. In addition to receiving the Herb Lubalin Medal, she received a cash award of \$5,000. The \$2,500 second prize was awarded to Ms. Deane L. Weber, a student at Northern Virginia Community College, in Alexandria, Virginia.

The judges elected to award only six out of a possible eight third prizes of \$650 each. These awards were given to Mr. Julian Akel (Lancashire Polytechnic, Preston, England), Ms. Kristine Casey (Carnegie-Mellon University, Pittsburgh, Pennsylvania), Ms. Guylaine

Couture (Université du Québec à Montréal, Montréal, Canada), Mr. Jean-Jacques Guillon (École des Arts Décoratifs de Strasbourg, Strasbourg, France), and Ms. Tracy Keiser (Pennsylvania State University, University Park, Pennsylvania). Ms. Anke Dominik, Mr. Stefan Ohmstede, Ms. Corinna Senfleben and Mr. Martin Stiegeler (students at the Hochschule für Bildende Künste Braunschweig, in Braunschweig, West Germany) shared the sixth third prize.

Also selected for inclusion in the exhibition were the entries of Ms. Storm Brenley (Minneapolis College of Art & Design, Minneapolis,

Minnesota), Mr. Jack Douros (Syracuse University, Syracuse, New York), Mr. Todd Edmonds (School of Visual Arts, New York, New York), Ms. Lynda Havell (Philadelphia College of Art, Philadelphia, Pennsylvania), Mr. Steven John Hayes (Randwick College of Technical and Further Education, Randwick, Australia), Mr. Arne Hurty (University of California at Los Angeles—Extension, Los Angeles, California), Ms. Queenie P. Jacinto (University of Hawaii at Manoa, Honolulu, Hawaii), Ms. Alecia R. Jensen (California College of Arts and Crafts, Oakland, California), Mr. David Kamm (University of Iowa,

“STOP!

I WANT TO THINK
ABOUT THAT.”

Iowa City, Iowa), Mr. Joseph C. Kester (Syracuse University, Syracuse, New York), Ms. Eleanor Lipetz (Philadelphia College of Art, Philadelphia, Pennsylvania), Mr. Scott Mooy (University of Utah, Salt Lake City, Utah), Ms. Anne Patterson (University of Kentucky, Lexington, Kentucky), Ms. Lisa R. Taft (Philadelphia College of Art, Philadelphia, Pennsylvania), and Ms. Kristine A. Thayer (Minneapolis College of Art and Design, Minneapolis, Minnesota).

Serving on the jury for the competition were: Stuart Ash, a partner of Gottschalk & Ash International, Toronto; Bruce Blackburn,

of Blackburn and Associates, New York City; Tom Geismar, partner of Chermayeff & Geismar, New York City; April Greiman, of April Greiman, Inc., Los Angeles; and George Tscherny, of George Tscherny, Inc., New York City.

April Greiman observed the irony that "Many of the submissions chose the image of a television set to oppose the printed word at the same time that video itself is becoming a reflective medium. (Fast forward. Pause. Rewind.) I refer to recent technological developments, particularly the interactive video disc and the upcoming CD-ROM standard.

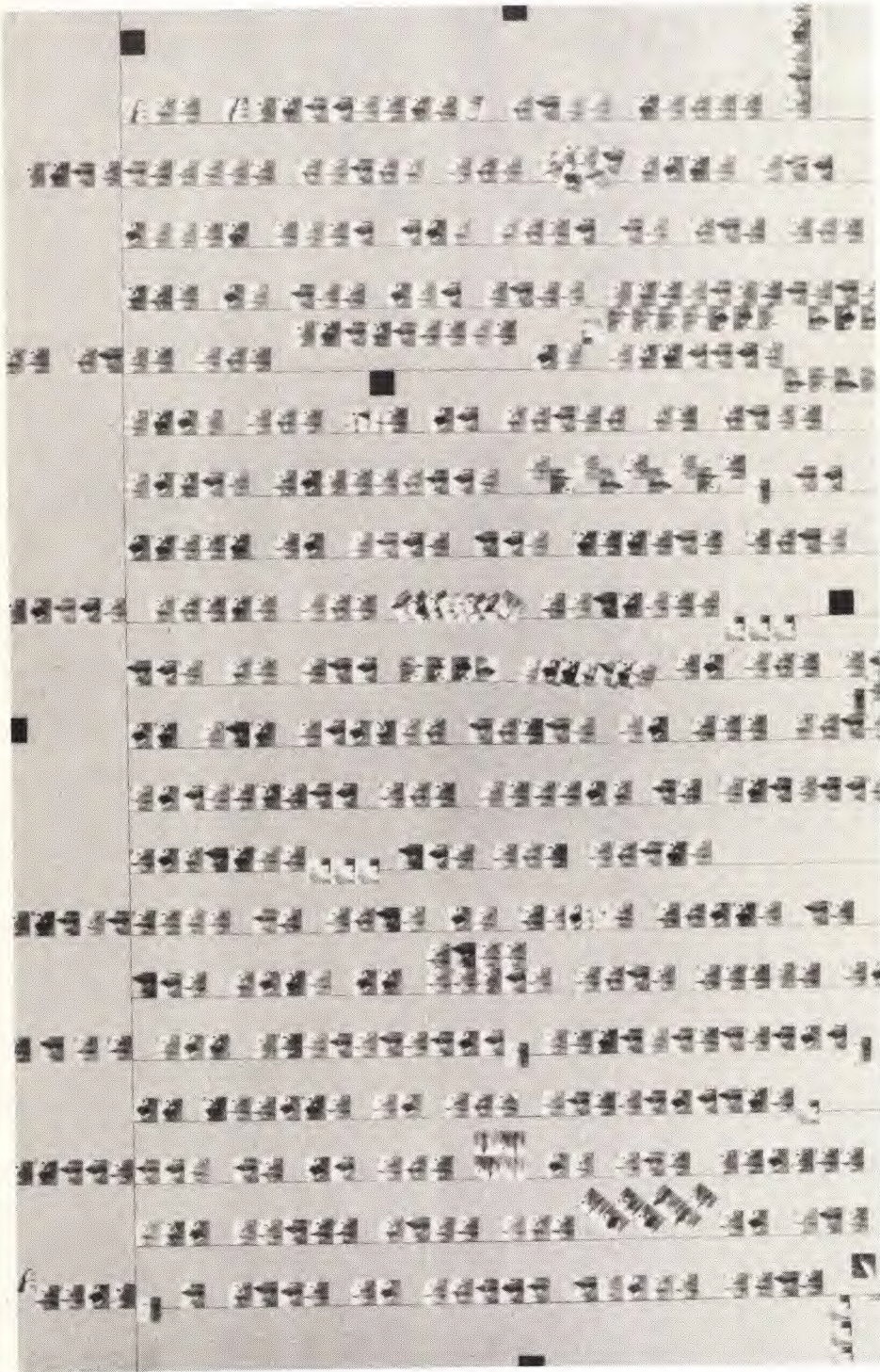
These formats permit wandering through material in very powerful ways, much like a book, but with the 'reader' taking an active role in creating the 'text.' We may soon have to revise old habits of thinking about these media."

Commenting on the entries, Stuart Ash said, "The idea 'Stop! I want to think about that.' does not limit itself to a simple visualization. It provokes much thought and many viewpoints. It provides the opportunity to push beyond the obvious and the need to experiment conceptually, aesthetically and executionally. The selected works present a variety of approaches and occasionally contro-

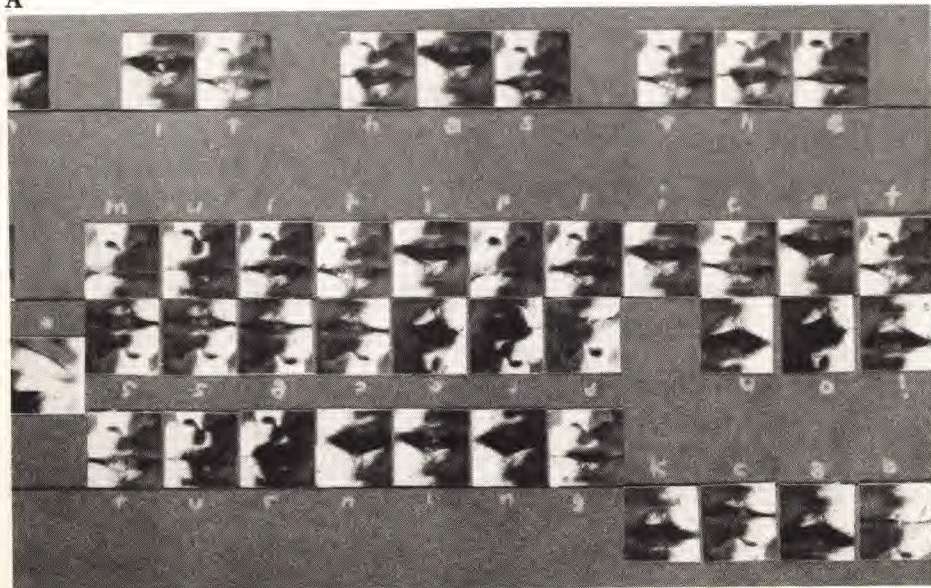
versial points of view."

The Herb Lubalin Medal is awarded annually to the winner of a student design competition sponsored by International Typeface Corporation (ITC). Herb Lubalin was one of the founders of ITC and an internationally honored typographic and typeface designer, as well as the original editor and designer of U&L. It was his deep concern for students that led to the establishment of this award competition.

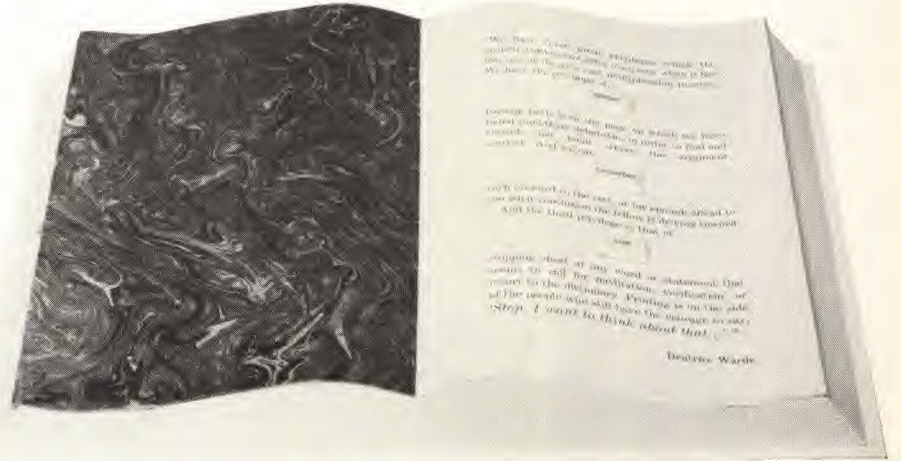
The call for entries for this year's competition, "Why Hunger? Why Poverty?" appears on pages 24 and 25. *Laurie Burns*



A



B



C

"We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process. We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started . . .
 ② And we can turn forward to the end, or far enough ahead to see what conclusion the fellow is driving toward . . . And the
 ③ third privilege is that of stopping short at any word or statement that seems to call for meditation, verification, or resort to the dictionary. Printing is on the side of the people who still have the courage to say "Stop, I want to think about that . . ."
 (Beatrice Warde)

D

(A, B)
 First Prize
Ms. Karin Lange
 Hochschule für Bildende Künste
 Braunschweig
 Braunschweig, West Germany

(C)
 Second Prize
Ms. Deane L. Weber
 Northern Virginia Community College
 Alexandria, Virginia, USA

(D)
 Third Prize
Ms. Kristine Casey
 Carnegie-Mellon University
 Pittsburgh, Pennsylvania, USA

(E)
 Third Prize
Ms. Guylaine Couture
 Université du Québec à Montréal
 Montréal, Québec, Canada

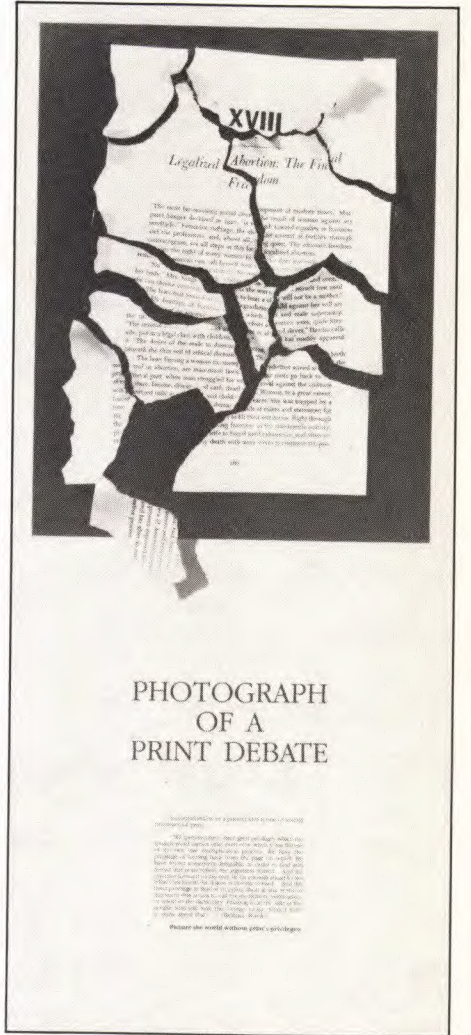
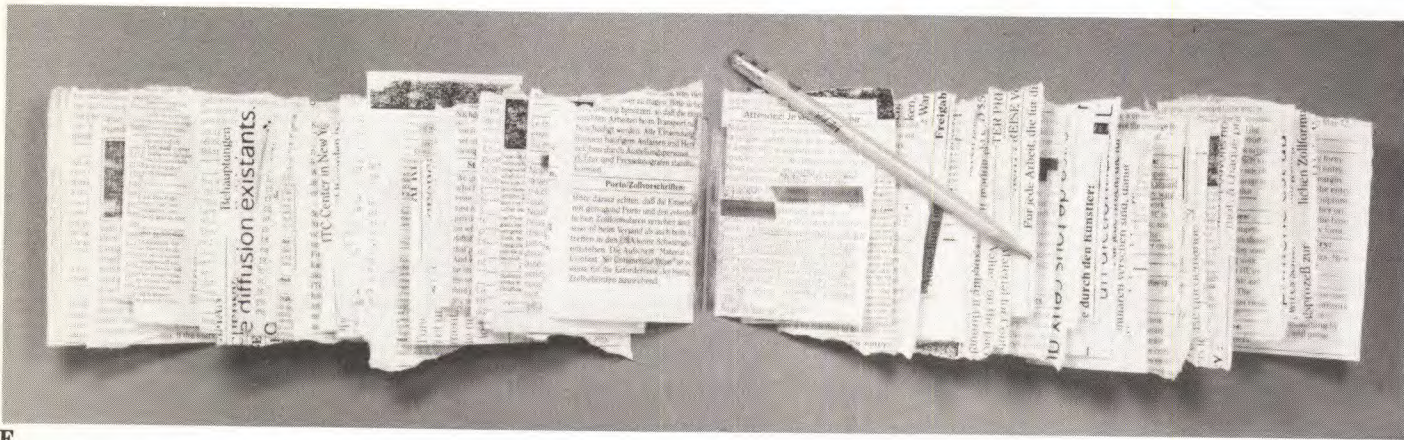
(F)
Ms. Queenie P. Jacinto
 University of Hawaii at Manoa
 Honolulu, Hawaii, USA

(G)
Mr. Arne Hurty
 University of California at Los Angeles
 —Extension
 Los Angeles, California, USA

(H)
 Third Prize
Ms. Tracy Keiser
 Pennsylvania State University
 University Park, Pennsylvania, USA

(I)
Mr. Jack Douros
 Syracuse University
 Syracuse, New York, USA

(J)
Mr. David Kamm
 University of Iowa
 Iowa City, Iowa, USA



PHOTOGRAPH OF A PRINT DEBATE

E

rejoice think
 fight laugh speak
 scream yell shout pray
 cry hear yell sing
 boast

Stop! I want to _____ about that.

"We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process. We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started... And we can turn forward to the end, or far enough ahead to see what conclusion the fellow is driving toward... And the third privilege is that of stopping short at any word or statement that seems to call for meditation, verification, or resort to the dictionary. Printing is on the side of the people who still have the courage to say 'Stop, I want to think about that...'"

(Beatrice Wardle)

F

Stop

"We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process. We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started... And we can turn forward to the end, or far enough ahead to see what conclusion the fellow is driving toward... And the third privilege is that of stopping short at any word or statement that seems to call for meditation, verification, or resort to the dictionary. Printing is on the side of the people who still have the courage to say 'Stop, I want to think about that...'"

I want to think about that.

F

"We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process.

We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started...

J

G

"Stop!"

"We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process. We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started... And we can turn forward to the end, or far enough ahead to see what conclusion the fellow is driving toward... And the third privilege is that of stopping short at any word or statement that seems to call for meditation, verification, or resort to the dictionary. Printing is on the side of the people who still have the courage to say 'Stop, I want to think about that...'"

I

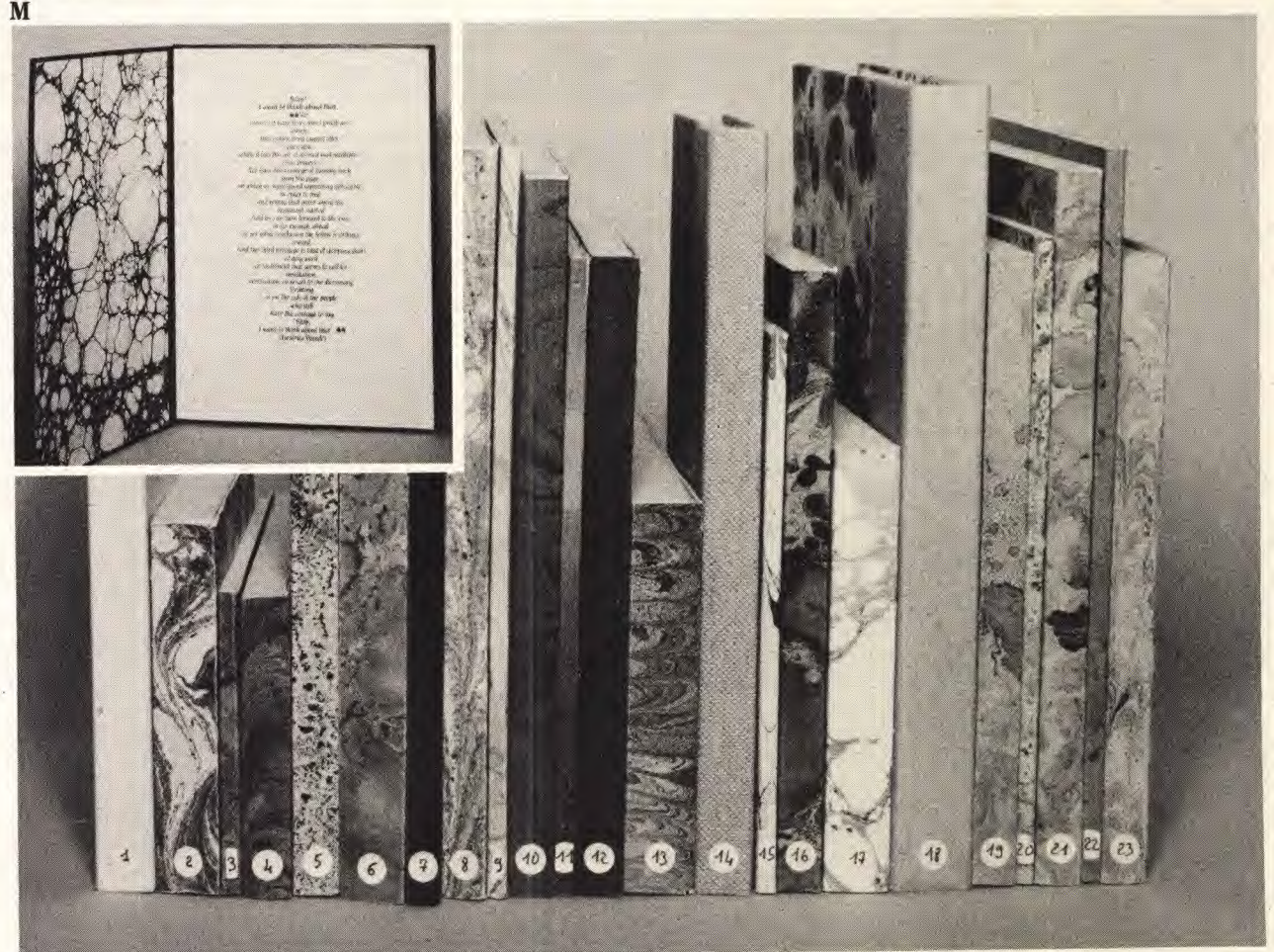
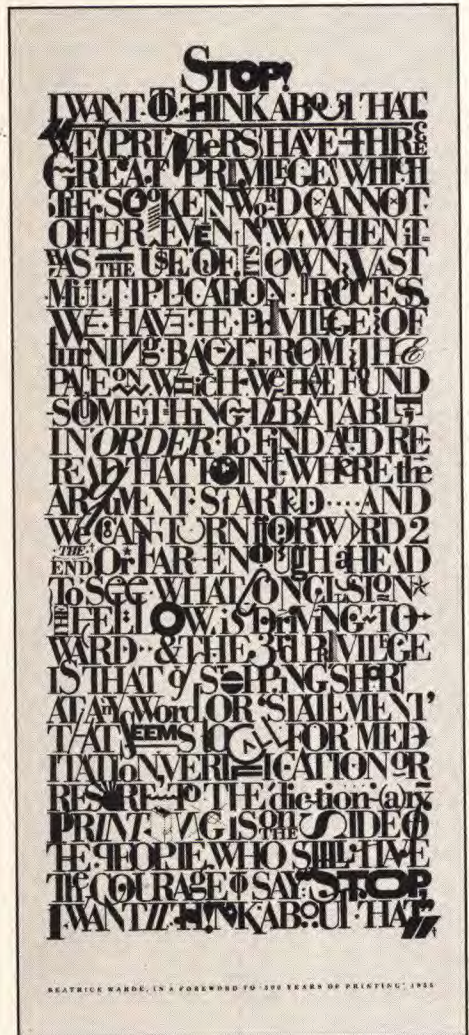
(K)
Third Prize
Mr. Julian L. Akel
Lancashire Polytechnic
Preston, England

(L)
Third Prize
Ms. Anke Dominik
Mr. Stefan Ohmstede
Ms. Corinna Senfleben
Mr. Martin Stiegeler
Hochschule für Bildende Künste
Braunschweig
Braunschweig, West Germany



(M)
Ms. Lisa E. Taft
Philadelphia College of Art
Philadelphia, Pennsylvania, USA

(N)
Third Prize
Mr. Jean-Jacques Guillon
École des Arts Décoratifs de Strasbourg
Strasbourg, France



K

"We (printers) have three great privileges which the spoken word cannot offer even now when it has the use of its own vast multiplication process.

We have the privilege of turning back from the page on which we have found something debatable, in order to find and reread that point where the argument started...

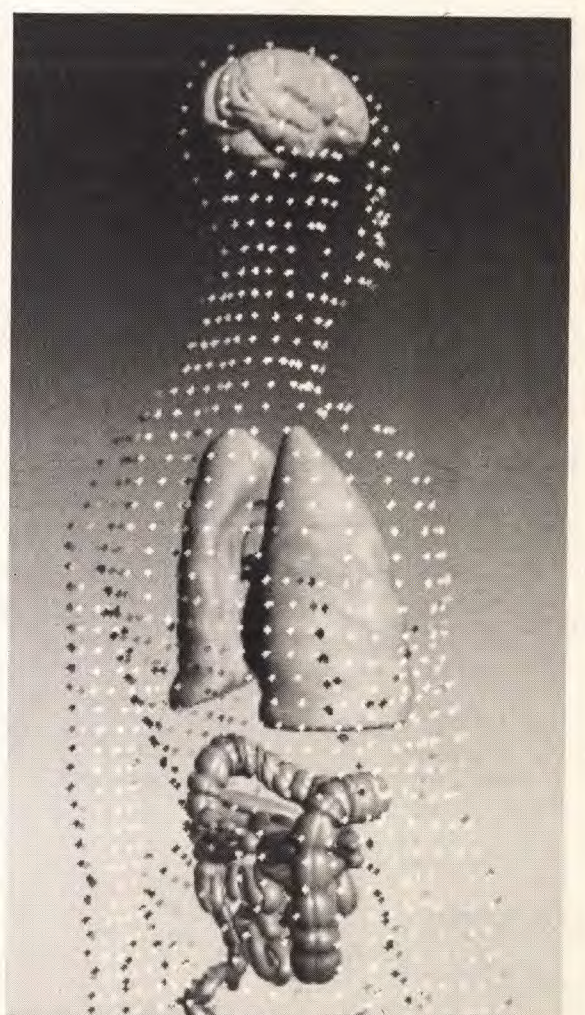
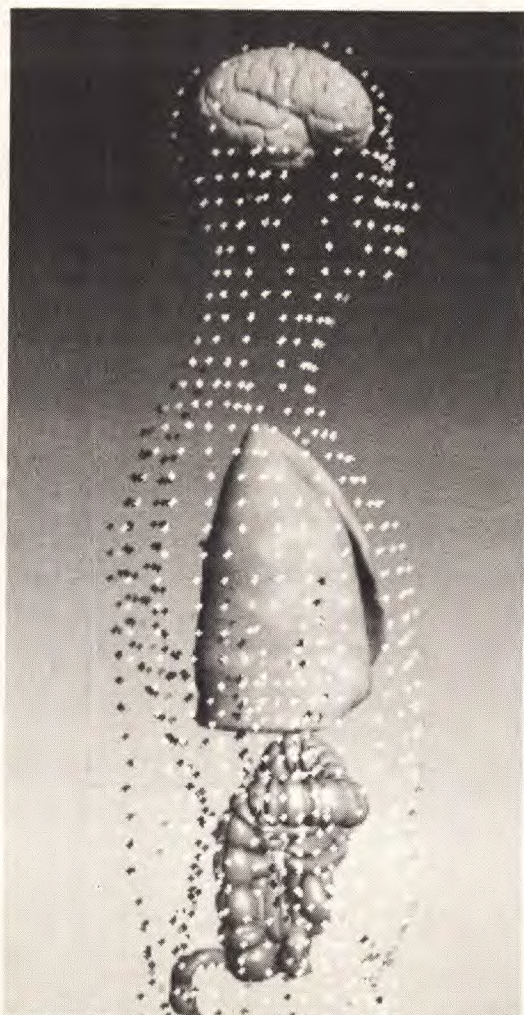
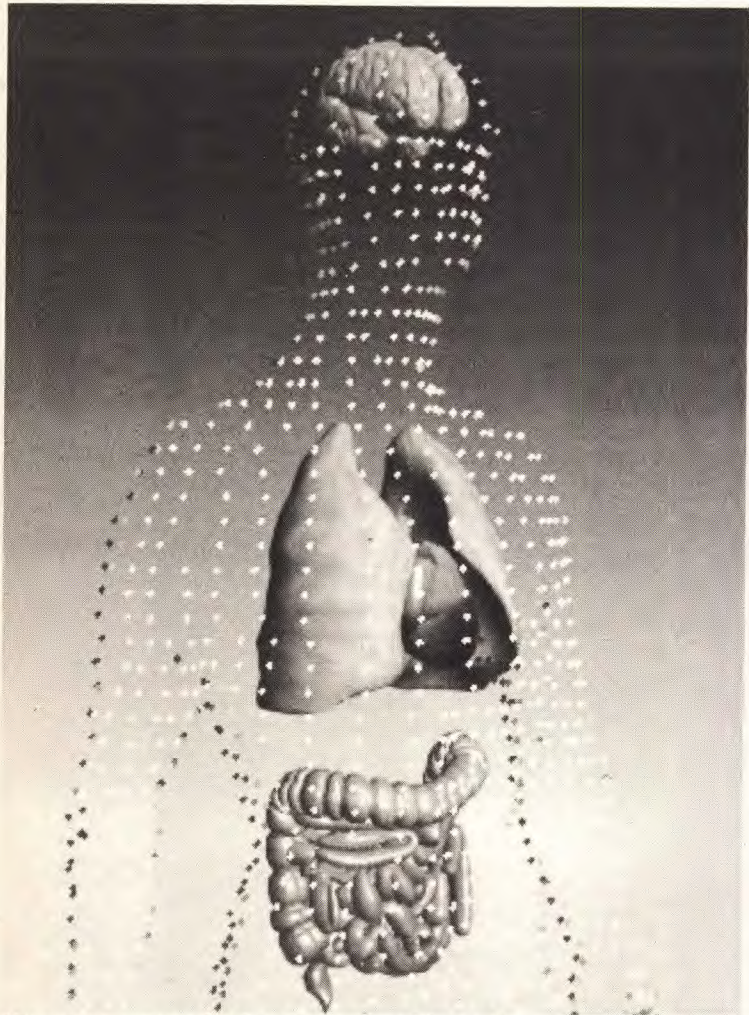
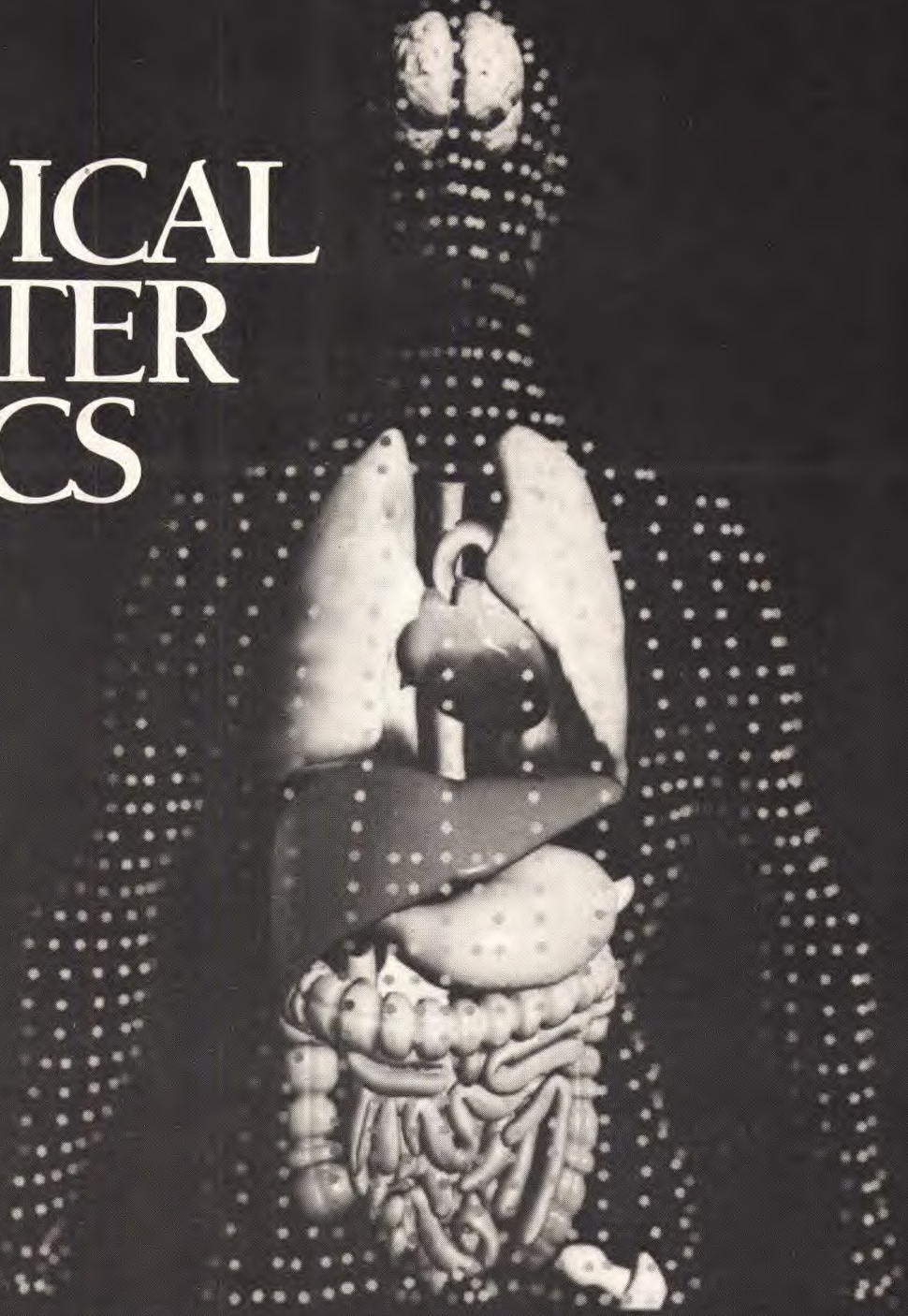
And we can turn forward to the end, or far enough ahead to see what conclusion the fellow is driving toward...

And the third privilege is that of stopping short at any word or statement that seems to call for meditation, verification, or resort to the dictionary.

Printing is on the side of the people who still have the courage to say 'Stop, I want to think about that...'"

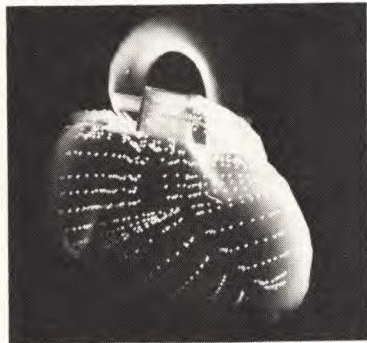
(Beatrice Warde)

BIOMEDICAL COMPUTER GRAPHICS AT C/CP



Computer-generated animation produced for Goldcrest Films educational series, entitled *The Living Body*. (© Cranston-Csuri Productions, Inc.)

A still frame from *The Living Body*.



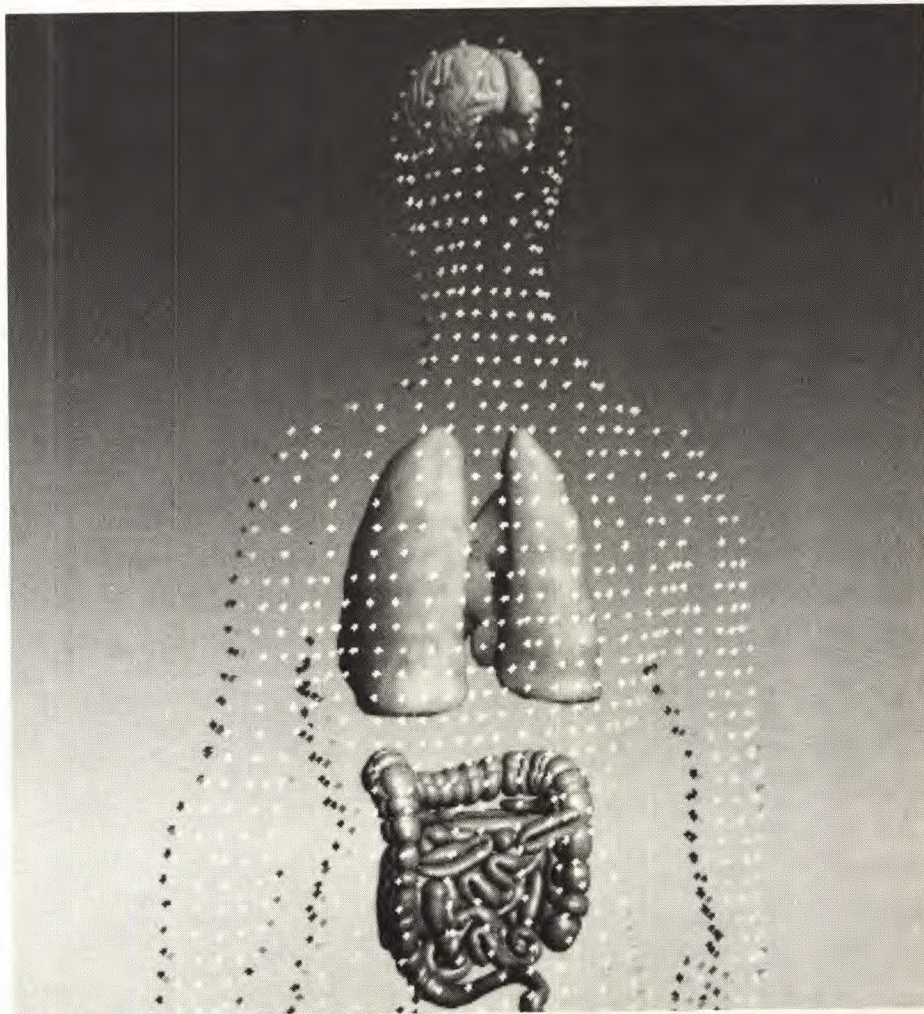
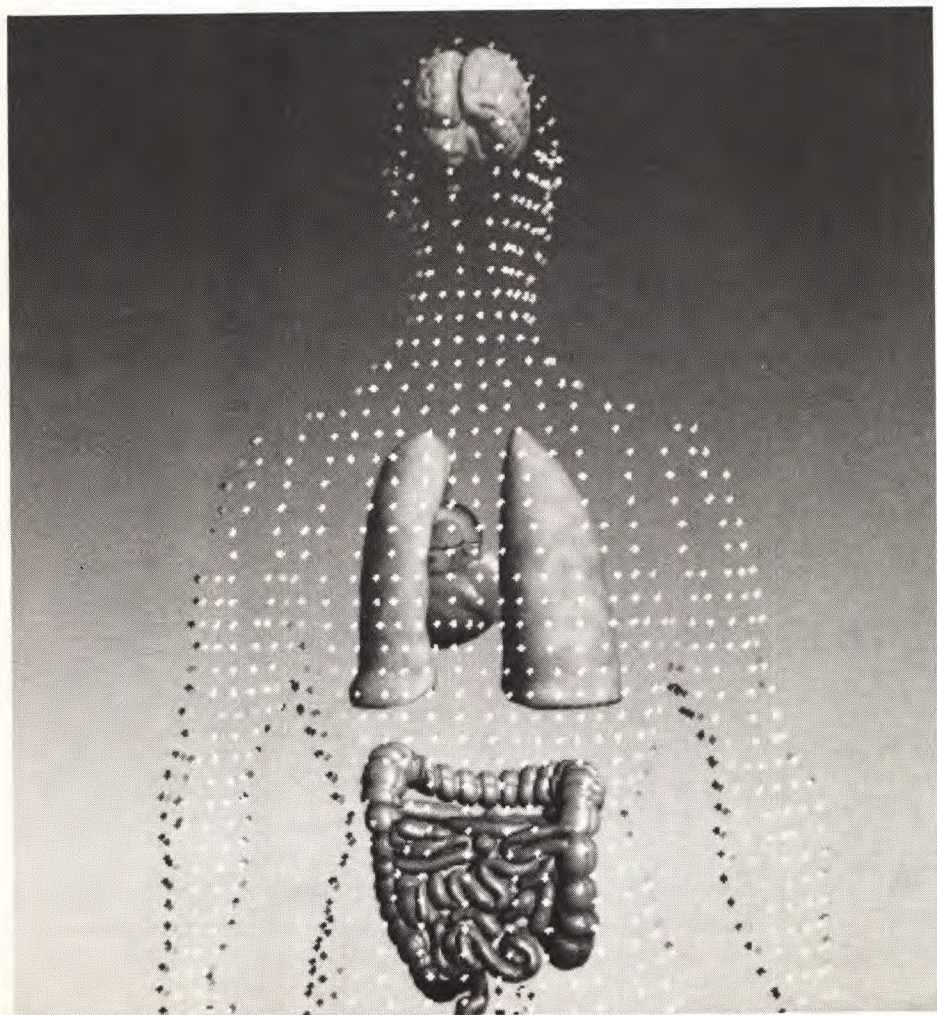
Red blood cells picking up oxygen, a beating heart, molecular structures, sexual intercourse, comparison of a male and female bladder, growth of the uterus, rotation of the body in 3-D showing organs and processes within. These are a few of the computer animated pieces produced at Cranston

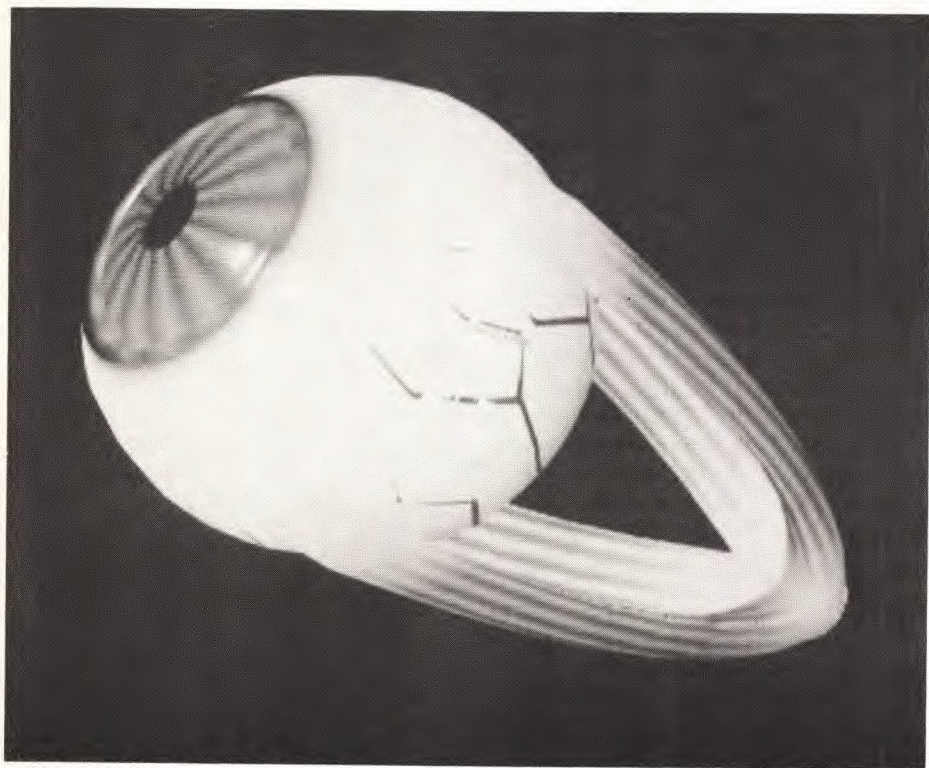
Csuri Productions (C/CP) in Columbus, Ohio. This four-year-old company leads the way in animation and biomedical imagery, blending with their computer graphics techniques a remarkable imagination, artistic creativity, scientific knowledge and excellence.

C/CP represents a diverse pool of talented illustrators, animators, designers, and computer graphics experts working together to create computer applications; in the arts—movie

intro graphics, station promos (NBC, CBS, ABC, HBO), print and advertising; in the sciences—medical imagery, body kinetics, pharmaceutical and health care information; and in education—mathematical and management programs. The company is based on 17 years of research at the Ohio State University (OSU) by artist and co-founder Charles “Chuck” Csuri. At the OSU Computer Graphics Research Group, Csuri is currently investigating how to depict the body’s dynamic processes. His approach, which uses modeling techniques to animate legged figures, allows animators to control the complex relationships between a body’s motion and coordination of its legs.

The key biomedical illustrator and animator at C/CP is Don Stredney who uses computer graphics to represent biomedical structures because it is a “...new way of visualizing things. No other medium allows us to see so well how the molecular structures of a drug react within the body, or how an operation will be





Still frames from *The Living Body*.

performed on a patient." The earliest applications of computer graphics are found in CAD/CAM (computer aided design and computer aided manufacturing) where mathematical structures are simply replicated by the computer. Organic forms like the heart, lungs or brain are difficult to define and depict through computer graphics because, in addition to modeling the form, they require textures and motions which are highly complex but need to be easily understood and disseminated.

At C/CP, Stredney generates biomedical data by lofting. He uses serial sections of a structure (i.e., an organ or the body) on a given axis.

The process of building a medical data base starts with the creation of a generic structure such as the heart or lungs, or with the generation of orthogonal views of the data. Once the serial sections of a model are obtained, they are entered into the computer via a digitizing tablet. Another method is the retrieval of files from CT (computerized tomography) or NMR (nuclear medicine resonance) images. To avoid human error a digitizing camera is often used to enter the sections into the computer. Once the images are in the system, a series of post processing programs is executed to achieve the desired surface effect.

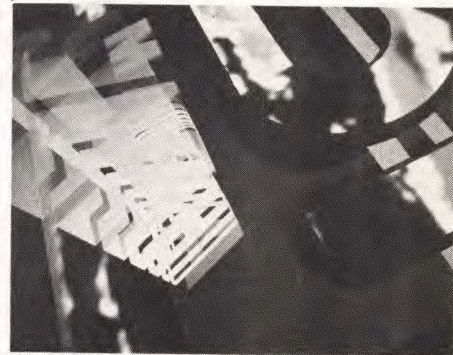
With the database completed, the color and surface quality must be defined. One way is to create a vertex color list where a color or hue is assigned to each vertex or point on the object. One color can blend into another across a given direction of an object. To create a highly-colored surface several vertex lists are multiplied or averaged.

Another method used to describe the surface is "texture mapping." The animator digitizes a scene or a texture with a digitizing camera; or the texture image is digitized from the screen with an image system. Then with the use of special programs the texture files are mapped onto a surface.

The use of light sources allows the animator/illustrator to depict highlights; thus an object can appear wet or plastic-like, or without highlights. At this point reflective qualities are modified and transparencies assigned to the object.

When the transparent representation of an object is too complex (such is the case with the body), the surface is represented in a series of points, allowing the underlying organs to be easily seen, with the points used only as references.

Once an animator has a surface description and color texture file for a given piece of data, the next step is the animation. Among the possible manipulations are translations, rotations, and scaling changes in placement, position and size. Programs can also change an object's shapes or moving parts. C/CP produces an animation package that allows for compound motion; that is, one object can be attached to another, and articulated objects (hands, feet, trains) can move. Using this program the animator's performance is like that of a choreographer. "The objects are the dancers, and through animation scripts, their position, speed, color, size, light and environment are controlled," said Stredney.



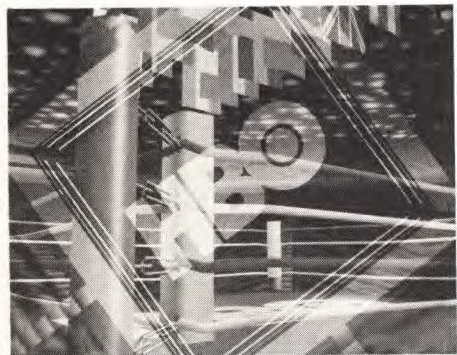
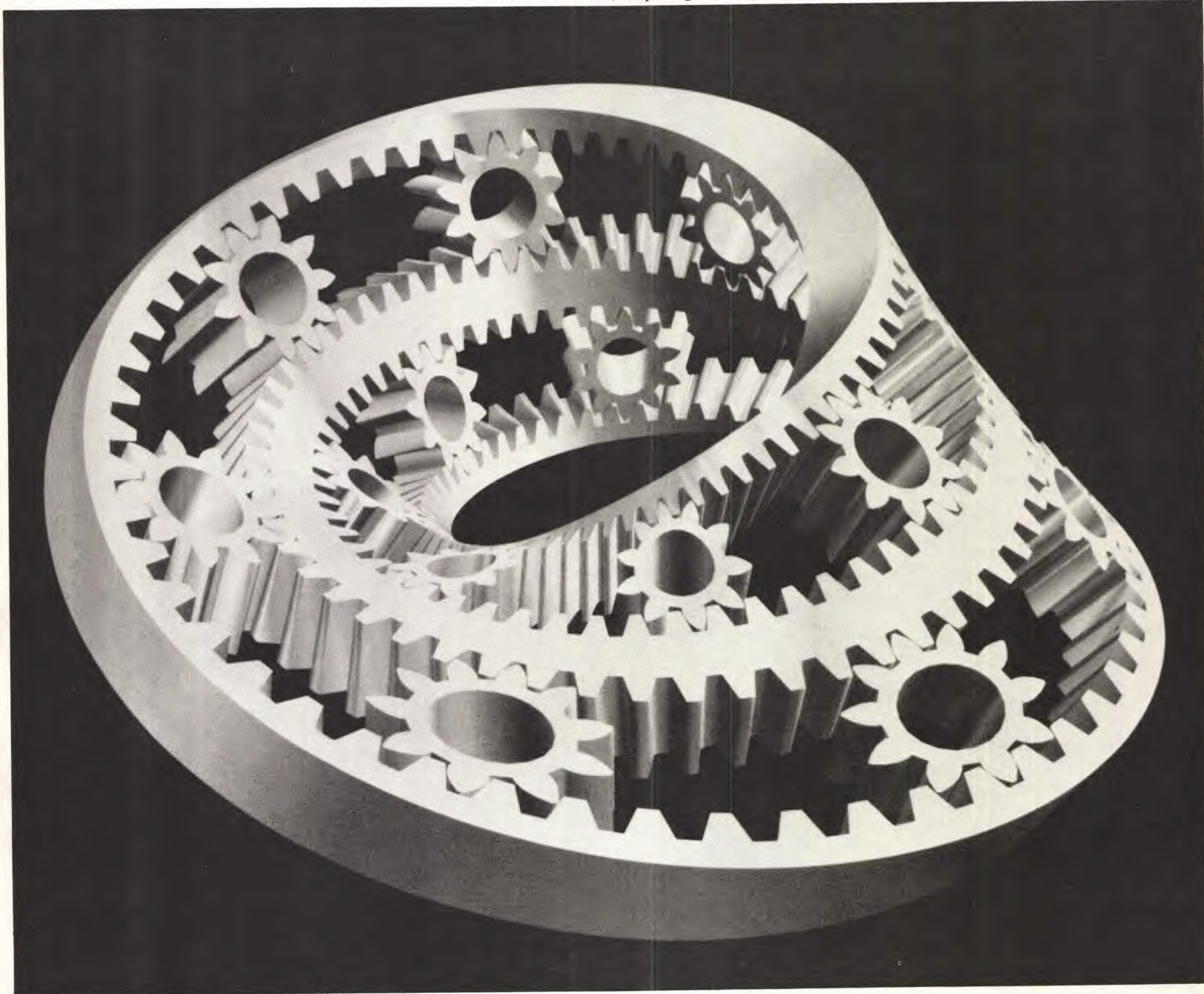
Three-dimensional, computer-generated animation designed and produced to introduce and promote PM Magazine. Clouds are texture-mapped onto the PM Magazine logo. (©1985)

The team effort at C/CP explores new concepts in hospital advertising, medical education, and sales. In a 30-second computer-animated spot promoting Toledo Hospital's competence C/CP demonstrates both the warmth of the "we care attitude" and the benefits of high technology available at the hospital.

In the future, databases that include diagnostic imaging techniques will allow the display of individual patient data in 3-D graphics. At a more personal level, each of us will come to better understand our bodily functions and processes.

Camila Chaves Cortes

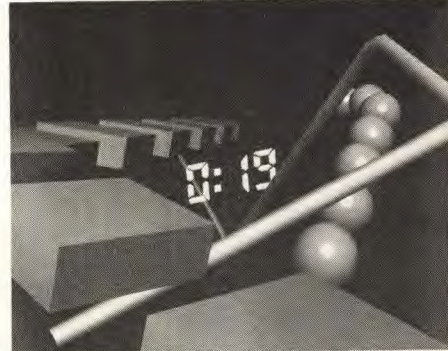
Three-dimensional, computer-generated gears produced in-house by Cranston-Csuri Productions, Inc. (©1985)



Twenty seconds of three-dimensional, computer-generated animation produced for HBO Sports World Championship Boxing intro/promo. (©1986)



Three-dimensional, computer-generated animation produced for Good Morning America. (©1985)



Computer-generated animation produced for a television commercial depicting a computer-based vital signs monitoring system used to accelerate diagnosis and treatment at Mount Carmel Hospital. (©1986)

WHY HUNGER

This is the third in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&Ic, teacher, and concerned citizen of the world.

The theme of this competition is *Why Hunger? Why Poverty?* as expressed by Dr. Martin Luther King, Jr.

Who can enter?

Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world.

The Jury:

- SEYMOUR CHWAST
- RUDOLPH DeHARAK
- OLAF LEU
- B. MARTIN PEDERSEN
- ROSEMARIE TISSI

Prizes:

First prize, The Herb Lubalin Medal and \$5,000.

Second prize, \$2,500.

Eight third prizes of \$500 each.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held at the ITC Center in New York, in the Fall of 1987. A selection of the winning pieces will be featured in a special issue of U&Ic.

School certification:

Each entrant *must* submit a note from the school on the school's letterhead certifying that the entrant is a student.

Entry/hanging fees:
None.

Format:

Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three-dimensional piece or color slides or reproduction quality photographic prints of them—all are acceptable so long as the mandatory copy is included.

WHY PRO

Entry Form Please type or print neatly

Name of Entrant

Entrant's complete home mailing address

Medium (ink, silk screen, etc.)

Typeface:

School

School's complete mailing address

Size

Instructor

Attach at this edge only.

RR?

Why Hunger? Why Poverty?

'There is nothing new about poverty. What is new, however, is that we have the resources to get rid of it... Today, therefore, the question on the agenda must read, why should there be hunger and privation in any land, in any city, at any table, when man has the resources and the scientific know-how to provide all mankind with the basic necessities of life?... There is no deficit in human resources; the deficit is in human will... The poor in our countries have been shut out of our minds and driven from the mainstream of our societies, because we have allowed them to become invisible.'

*Dr. Martin Luther King, Jr.
Nobel Lecture,
December 11, 1964*

*Copyright © 1964
by The Nobel Foundation.
Reprinted by permission of
Joan Daves.*

Artist/designer releases:

Artwork submitted to this competition cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission to ITC to use the art for publication in U&Ic and for publicity related to the exhibition. The designer/artist will receive proper credit for any piece that is reproduced.

Deadline for entries:

All entries must be received by May 11, 1987.

Entry form:

Please make copies of the entry form and attach one securely to each entry, preferably on the back or in a margin safely away from the design. If the entry is a slide or a small piece or a sculpture, print your name and a key number on the frame, the back, or under the base, and key it by number to an entry form.

Where to send your entry:

Why Hunger? Why Poverty?
ITC Center, 2 Hammaraskjold Plaza
New York, NY 10017, USA

Mailing/shipping:

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Postage/Customs requirements:

Please be sure postage is adequate and that your package has the proper Customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through Customs.

A CALL FOR ENTRIES

POVERTY?

Entries larger than 3'x4' (.915 by 1.22 m) or heavier than 15 lbs. (6.8 k) are not acceptable, but color slides or photographic prints of them will be accepted, as will VHS format video and 16mm film. Typeset, calligraphic, and handlettered reading matter are all acceptable. Photographic entries should be shot against a black background.

Copy:
The following statement, including the headline and signature, must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

Flatware



When George Gutarra arrived in the United States from his native Peru, he was only 22, but already quite experienced in the graphics of store display from working in a Lima department store. In his first job in a New York display studio, he learned carpentry and how to work with power tools, plexiglass and other new materials. But nothing in his past or new experience prepared him for making a turkey out of table settings.

The whole turkey business started when he offered to help a friend land a job as display director of Fortunoff, a major home furnishings store with New York City and suburban branches. The friend's job hinged on how impressive a window display he could produce for the company's new Fifth Avenue shop. When Gutarra heard that Fortunoff specialized in silverware and stainless steel, he instantly recalled an artist in Peru who had fashioned a rooster out of flatware. Flatware, his friend agreed, would be a perfect theme for a Fortunoff's window display. And with Thanksgiving Day approaching, what could be more appropriate as a centerpiece than a turkey fabricated out of forks, knives and spoons?

It fell to Gutarra to figure out how to translate the concept into the bird. In his first attempt, he made an armature out of chicken wire, through which he wove and poked pieces of flatware into position. After 15 days, however, the turkey was only half finished. But D-Day was upon them, and half a bird-in-the-hand was better than none at all. They decided to proceed with the installation and camouflage the unfinished rear section of the turkey with other props. But as they carried the unfortunate creature through the store, moulting season set in. Knives, forks and spoons went clattering to the ground in all directions. In desperation, they settled the discombobulated bird in the window and set to work reassembling it right there. As they worked, a small crowd of passersby stopped to watch the operation. When the job was done, the audience broke into spontaneous applause. The window was a phenomenal success. The friend got the job, and Gutarra became inextricably committed to solving the problem of sculpting in flatware.

Of two things he was certain: He had to work in stainless steel, because it was affordable and tarnish proof. He had to learn welding, because it was the only way to make a secure, permanent structure. But wherever he turned for assistance, he was discouraged. Stainless steel, he was assured, was almost incompatible with welding.

Nevertheless, he invested heavily in welding equipment and spent months developing his modus operandi. His process is ticklish and time-consuming. He builds his figures, almost always, from the bottom up, overlapping layer upon layer of flatware, and electrically spot welding each of the thousands of pieces to an inner steel frame or to each other. Often he cuts pieces of flatware apart to isolate a shape or a pattern on the utensil which becomes a significant detail in the design. The whole operation is a matter of trial and error and constant revision of plans to bring all the parts into proper relationship and scale.

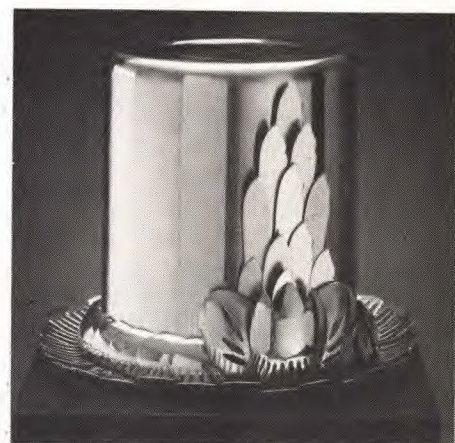
Working in his spare time, it took

Gutarra two years to complete the first turkey, which was eventually purchased by a collector for \$20,000. Following the turkey came a fish, a second turkey, a series of hats, an eagle and a rooster. A small owl, commissioned by a private collector, is in progress, and Gutarra has a grand plan for a mammoth dragon in the future.

Although Gutarra is currently employed in Fortunoff's display department, the flatware fabrications are produced in his own studio on his own time. He has exhibited them in art galleries, and won prizes and attention from the national and local press. For several years running, Fortunoff has rented selected pieces for seasonal window displays—the turkey for Thanksgiving, the eagle for Independence Day and the hats for Easter.

This is an astonishing body of work, made all the more impressive by the fact that George Gutarra has never had a single formal art lesson.

Marion Muller



Hats. Five hats in all were created for a Fortunoff's Easter window display. One of them is in the private collection of Mr. and Mrs. Allan Fortunoff.

The Rooster. There are 1,055 pieces of flatware here: 41 spoons in the head, 700 forks and 150 spoons in the body, 8 spoons in the legs, 80 knife handles in the tail, and 36 knives and 40 spoons in the wings. The bird is 24" high, 10" wide, 22" deep and weighs 75 lbs.

Fabrications



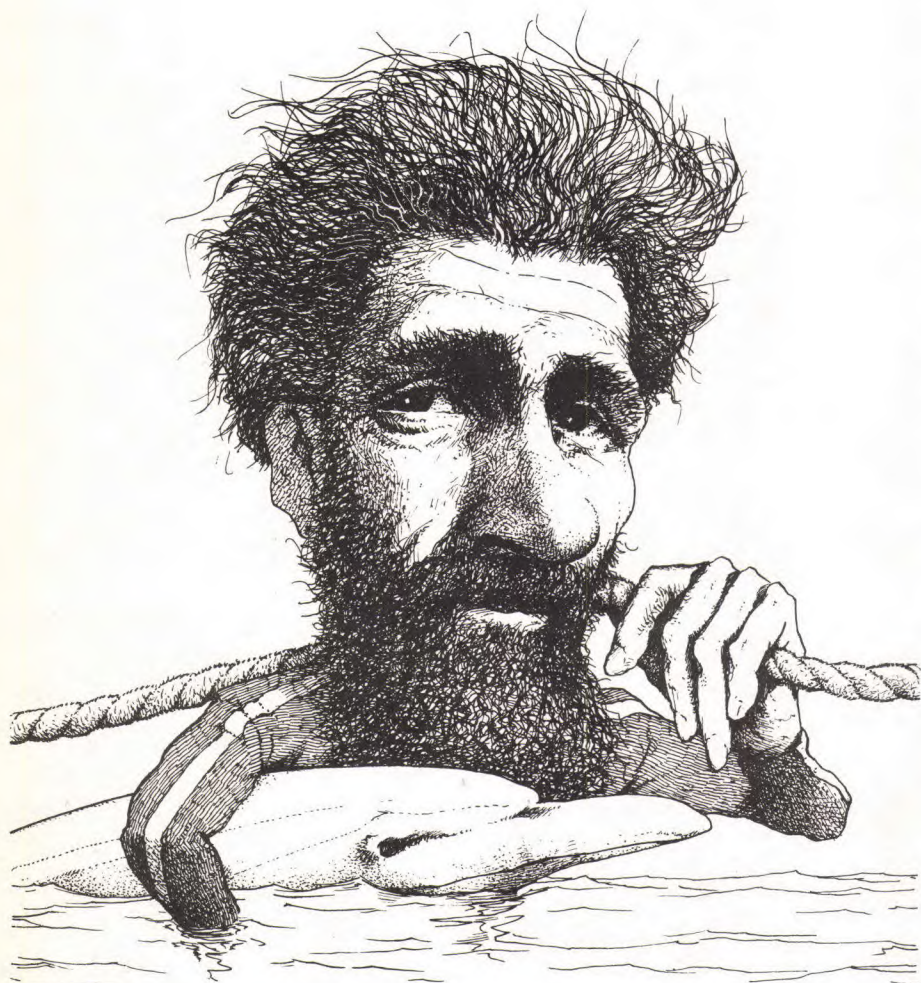
The Eagle. A total of 2,040 utensils and three years' work went into this eagle, shown full view on the cover. There are 40 spoons in the head, 800 spoons in the body, 150 knives in the legs, 70 knives in the tail, and a total of 480 knives and 500 spoons in the wings.



The Turkey. This 220-lb. turkey is the second of its species. (See text for story of turkey No. 1.) There are 40 knife handles, 80 spoon handles and 25 spoons in the head, 1,200 spoons in the body, 120 knives, 90 serving forks and 230 regular forks in the tail, and the wings contain 350 knives and 280 spoons—a total of 2,415 pieces of stainless steel flatware. It is 36" high, 32" wide and 40" deep.



T HE COUSTEAUS



Philippe Cousteau and friend.

While the superpowers have been poking around in outer space, hoping to discover resources and solutions to mankind's earthly problems, one man and his family (with the same benevolent intentions) are searching in the opposite direction—deep down in the waters of our own planet.

For 40 years, Jacques Cousteau, his family, his devoted crew of aquanauts, and his oceanographic vessel *Calypso* have explored the seas and oceans of the earth. Since the oceans were the cradle of life, Cousteau is convinced they also have the means to sustain us, provided we use them wisely and well. His explorations have supported his theory; the oceans indeed have an almost inexhaustible supply of oil, energy, food, pharmaceuticals, and organisms with yet-to-be-discovered potential.

Jacques Yves Cousteau was born in 1910, in St. André-de-Cuzbac, France. He graduated from the French naval academy and served as a naval officer for 27 years. When World War II ended, he organized the

French navy's *Group for Undersea Research*, and oceanography became his career and his addiction. His technological innovations were an enormous boon to divers and researchers. He was co-inventor of the Aqua-Lung, which enables men to swim, free as fish, for long periods of time. He developed a watertight movie camera for filming under water. And Cousteau himself was one of the first aquanauts to descend in a bathyscaph for prolonged deep-sea observations.

His companion and helpmate, almost from the beginning, has been his wife Simone. Eventually their two sons, Jean-Michel and Philippe, also became serious members of the crew. Philippe, the younger of the boys, made his first Aqua-Lung dive when he was just four years old. As he grew up, he worked alongside his father on the *Calypso* as a diver, a photographer and a producer of their documentary films. In 1965, he and five other aquanauts accomplished an unprecedented feat; they lived for 28 days in a submersible vessel, 335 feet down, filming and recording changing ocean conditions. Besides his diving and cinematography, Philippe also piloted airplanes, helicopters and gliders. In 1979, a seaplane he was flying hit a sandbank and sank outside of Lisbon. While his passengers were rescued before the plane went down, Philippe could not be pulled from the wreckage. He was only 39 at the time.

The elder Cousteau son, Jean-Michel, now co-directs his father's global expeditions and produces films for their television documentaries. After Philippe's death, Jean-Michel also took over his responsibilities at the Cousteau Society. This non-profit organization was founded in 1974 by his father, to disseminate information about the environment through books, films and periodic reports.

The Cousteaus have had an adventurous life. They explored shipwrecks of recent and ancient vintage, discovered underwater caves and grottos, swam with sharks, whales, morays and octopi and hitchhiked on a tortoise. They have explored the Aegean Sea, trekked up the Peruvian Andes to the highest body of water in the world, Lake Titicaca; explored the mysterious "Blue Holes" of British Honduras, and traced the Amazon from its source to the Atlantic; researched the Carib-

& ITC TIFFANY



Jean-Michel and Jacques Cousteau wearing Aqua-Lungs.

bean, the Gulf Stream and the oceans of the world. Recently they embarked on a five-year, 'round-the-world expedition. On their itinerary are New Zealand, the Great Barrier Reef, the Great China Sea, The Yangtze River, the Mississippi, the Great Lakes, the St. Lawrence, and even the Nile. They will return with fascinating footage of film; but the real value of their explorations is the promise they bring of sustenance from the seas, and their admonitions about protecting our environment.

At 76, Jacques Cousteau shows no signs of tiring or retiring. "Ships and humans," according to Cousteau, "must not stay at anchor too long or their hulls will rust and their arteries clog up."

ITC Tiffany is a contemporary blend of two significant typestyles of the last century: Ronaldson Old Style and Caxton Oldstyle. ITC Tiffany combines the best characteristics of these two distinctive typefaces in a refined, elegant and still personable typeface.

When first released in 1974, the ITC Tiffany family, somewhat in the tradition of Ronaldson and Caxton, offered no italic designs. (Ronaldson had no italic, and Caxton was released with only a sloped roman.) In 1981, Ed Benguiat, the creator of the original ITC Tiffany design, was persuaded to attempt a true cursive which would complement his roman. ITC Tiffany Italic was the result; typefaces which have proved to be exceptionally popular in their own right.

ITC Tiffany finds distinction in long, graceful serifs which are offset by a robust contrast in stroke weight. Its x-height is large and counters are open. Similar to Baskerville designs, the lower loop of the "g" in ITC Tiffany does not quite close.

The design also has a gentle transition in stroke weight and richly bracketed serifs which augment ITC Tiffany's other legibility benefits. Graceful, elegant, and flowing, ITC Tiffany never appears severe or harsh on the page.

There are few applications outside ITC Tiffany's range. Text composition, whether short blocks of advertising copy or lengthy composition for books and periodicals, all benefit from its attributes. A sense of dignity is also added in most situations. The well-dispersed family weights and distinctive design traits, which become more apparent as type sizes increase, give ITC Tiffany an added advantage in a variety of display applications.

ITC Tiffany was created within those ideal design parameters that lend themselves to a special grace and elegance. Combining this with the advantage of a typographic lineage that can be traced back to a pair of the finest designs from two of America's oldest foundries, and with design traits that are timeless in their appeal, it is easy to see why ITC Tiffany is a family to remember.

ITC T

LIGHT

While the superpowers have been poking around in outer space, hoping to discover resources and solutions to mankind's earthly problems, one man and his family (with the same benevolent intentions) are searching in the opposite direction—deep down in the waters of our own planet. For 40 years, Jacques Cousteau, his family, his devoted crew of aquanauts, and his oceanographic vessel Calypso have explored the seas and oceans of the earth. Since the oceans were the cradle of life, Cousteau is convinced they also have the means to sustain us, provided we use them wisely and well. His explorations have supported his theory; the oceans indeed have an almost inexhaustible supply of oil, energy, food, pharmaceuticals, and organisms with yet-to-be-discovered potential. Jacques Yves Cousteau was born in 1910, in St. André-de-Cuzbac, France. He graduated from the French naval academy and serv

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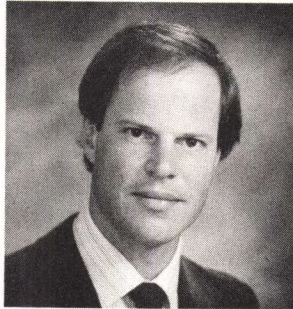
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WHAT'S NEW FROM ITC

Slitc slim

ITC Slimbach is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:  These new typefaces will be available to the public on or after February 17, 1987, depending on each manufacturer's release schedule.

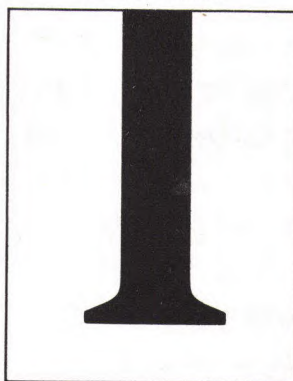
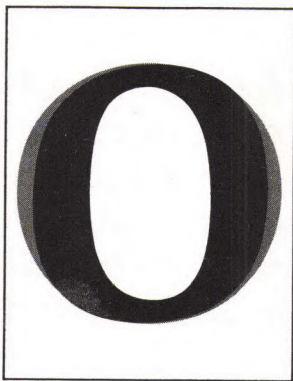


ROBERT SLIMBACH

It is a special occurrence when ITC can introduce a new typeface designer in addition to a new typeface design. The release of ITC Slimbach affords us such an opportunity. Named for its creator, Robert Slimbach, we hope the typographic community welcomes both this young designer and his artistic effort.

Robert Slimbach is a young calligrapher and type designer from the west coast of the United States. Although he has worked several years developing faces for a major graphic arts supplier, ITC Slimbach is his first original typeface to be made widely available. ITC first met Mr. Slimbach and became aware of his ability during a worldwide search for new typeface designs. If the search revealed just this one talent we would have been satisfied.

Slimbach's goals throughout the design process were, in his own words, "to design a contemporary text typeface with a progressive look; a typeface which was a balance of inno-



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TRUMP MEDIAEVAL

slimbach™

vation, clarity and legibility." Added inspiration came from several German typefaces, such as Aldus, Leipzig, Trump Mediaeval and Diethelm; and from Hermann Zapf, who has probably inspired more budding type designers than has any other individual. We believe that the finished design is a credit to Robert Slimbach's goals and inspirations.

Upon first seeing ITC Slimbach, it appears to be based entirely on calligraphic forms. A closer inspection, however, reveals a carefully studied and meticulously rendered design. Character shapes are slightly geometric and condensed, serif endings are squared off, and hairlines are kept to a conservative weight. These last two design characteristics were incorporated specifically to assure an accurate translation of the typeface design to modest resolution imaging devices.

Each weight of ITC Slimbach was developed to serve a specific function in the relation of one to another. The Book weight serves as the main face for lengthy text copy. Slimbach spent many hours studying readability and leg-

ibility factors prior to determining this weight. The Medium weight is only slightly heavier than the Book. This, he feels, maximizes its effectiveness as an alternate text weight and provides the graphic communicator with more flexibility in coordinating an ideal mix of type color, paper, and application. The Bold serves as a companion for the Book and is also suitable for shorter texts when greater emphasis is desired. The Black can be a companion for the Medium or used on its own for headlines and other display applications. It has been drawn somewhat lighter than many to assure clarity in small sizes.

The end result is a typeface family of unusual versatility. When set, it produces copy of exceptionally even color, which is especially

inviting to read. The serifs, which are slightly abbreviated in addition to being squared off, provide for wide latitude in inter-letter spacing adjustments and refinements. The typeface can be set open, normal, or quite tight with little effect on typographic readability.

ITC Slimbach should prove to be a valuable communication tool and a welcome addition to the typographic spectrum. We hope that you, as we, anticipate additional typefaces from this talented young designer.

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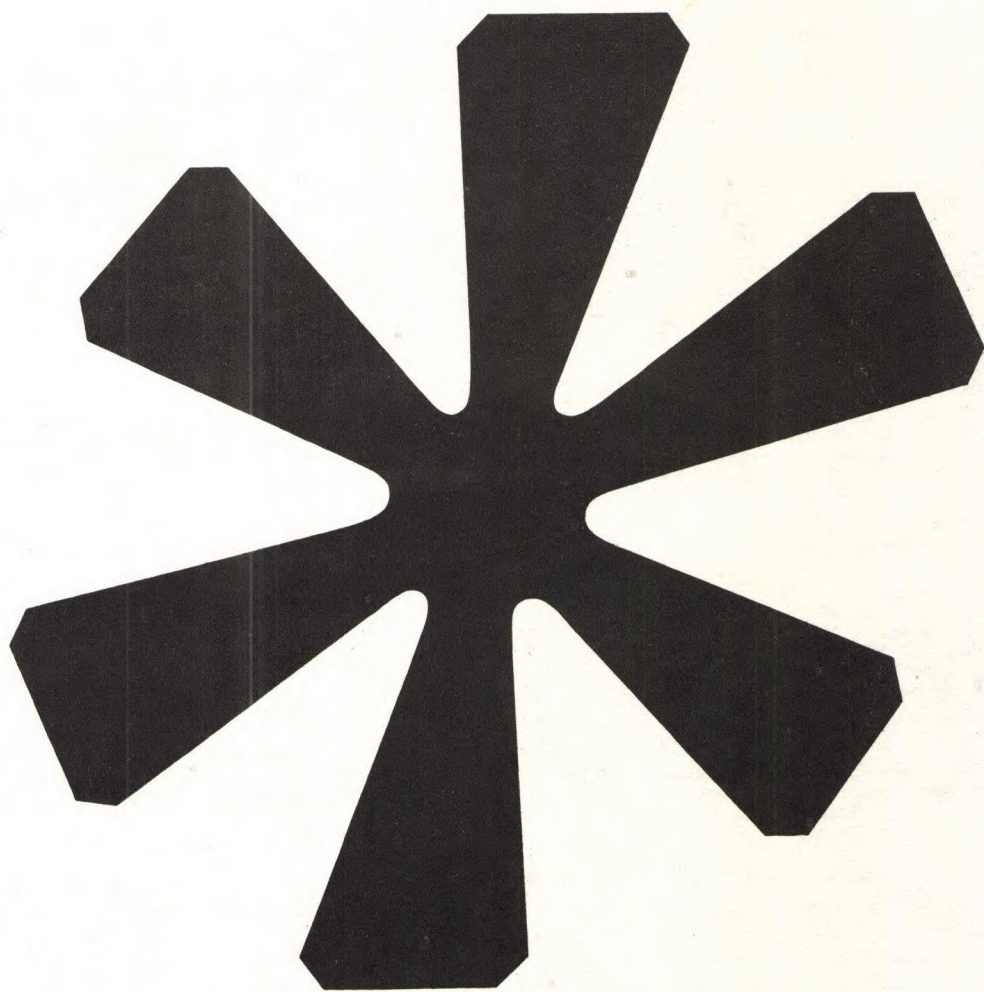


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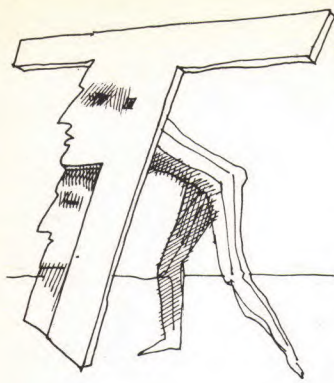
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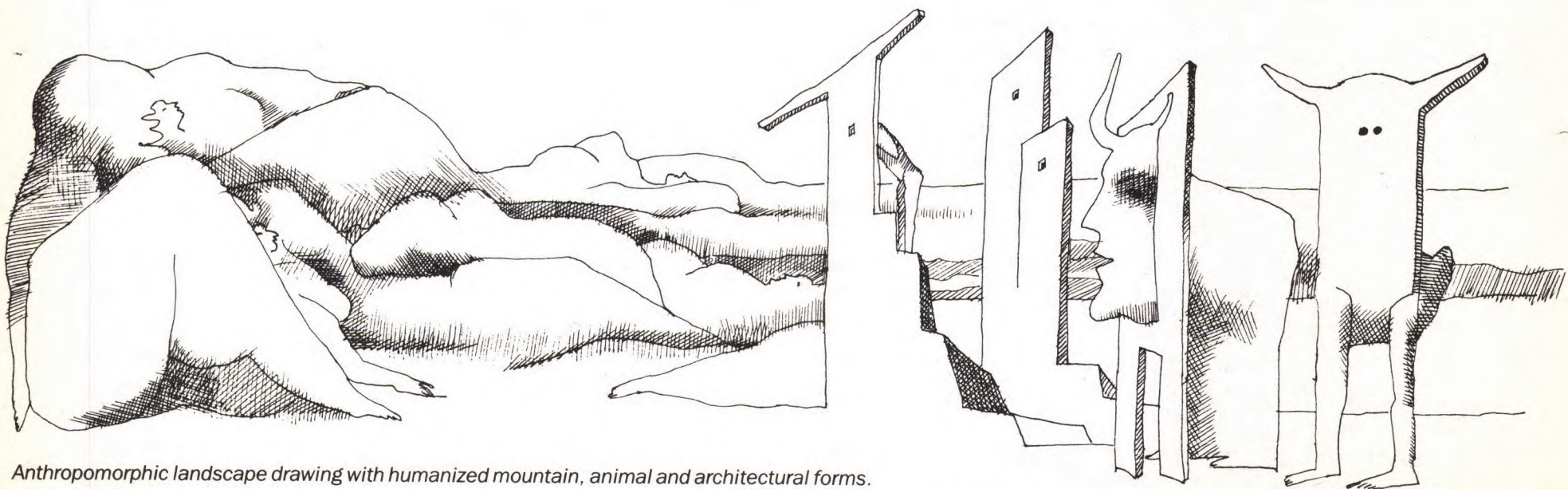
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THE HAUNTED WORLD OF JOSÉ PLA-NARBONA

There are certain cultural purists among us who firmly maintain that art should be *seen* and *not heard*. No explanations, no philosophy, no history, no titles. Just hang it up, or stand it up, and let the work live or die on its own.

That is all well and good for art that is so abstract we have nothing to ponder but the loveliness or inventiveness of color, shapes, line, texture and all such esthetic niceties. But when you come face-to-face with the work of an artist like José (Josep) Pla-Narbona, a lot would be lost if you gave in to such constraints. To look at Pla-Narbona's work without eavesdropping on his life story would be tantamount to watching a movie without hearing the sound track; his art is haunted by his life.



Anthropomorphic landscape drawing with humanized mountain, animal and architectural forms.

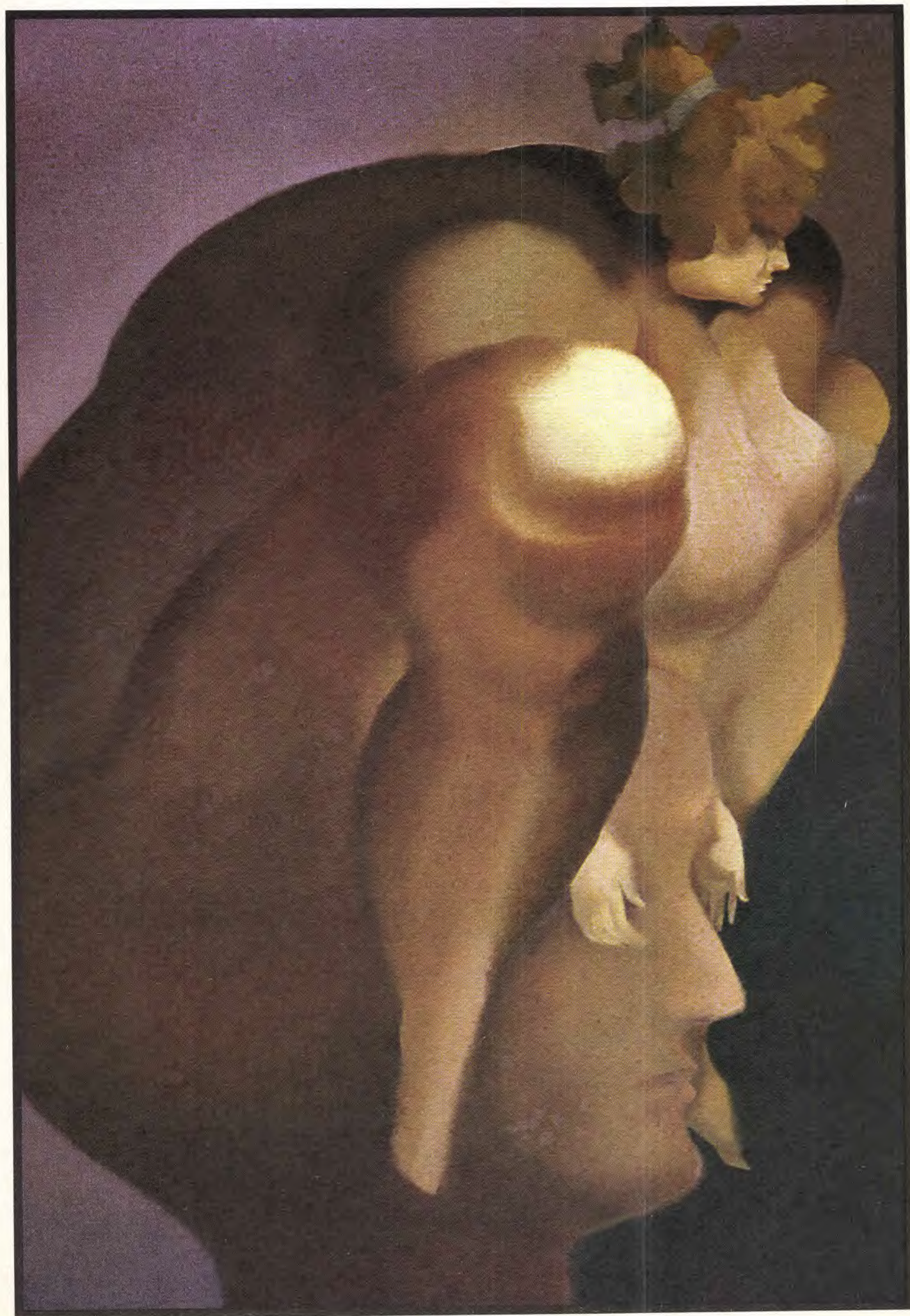


he Formative Years

He was born 60 years ago in Clot, a small town in Spain that is bound geographically and idealistically to Barcelona. Both his parents died when Pla-Narbona was a very young child, and though he was sheltered and raised by a paternal aunt, the separation from his mother was especially devastating to him. He spent most of his time alone, studiously copying drawings out of children's comic books. All the vigorous, boisterous activities normal for little boys of his age had no appeal for

him. When other children flocked to carnivals and community festivals, Pla-Narbona isolated himself in his room, drawing...drawing...drawing obsessively, probably as much to escape the fearful outside world as to enliven the solitary world he had created in his lonely little room.

Shortly after the trauma of his mother's death, came the tragedy of the Spanish Civil War. Pla-Narbona witnessed it all—the barricades, the bloodshed, the plundering and the deprivation. You do not have to be a psychiatrist to anticipate the effect of two such desolating experiences on a sensitive eleven-year-old child.



Earth-Mother Images

These gargantuan female figures, from a series of paintings entitled "Madonna 81," are a pervasive symbol in Pla-Narbona's work.

At school, Pla-Narbona huddled in his own small circumscribed world. He was no shining light academically, and certainly not socially. He was not even considered outstanding in his art class, although he compulsively filled his notebooks to overflowing with his countless drawings of comic book characters.

Since he showed no signs of being a scholar, his aunt and uncle, concerned for his future in the uncertain post-war economy, prevailed upon him to learn bookkeeping as a trade. He left school and started work as a page boy in a commercial firm. Almost immediately, his gift for drawing

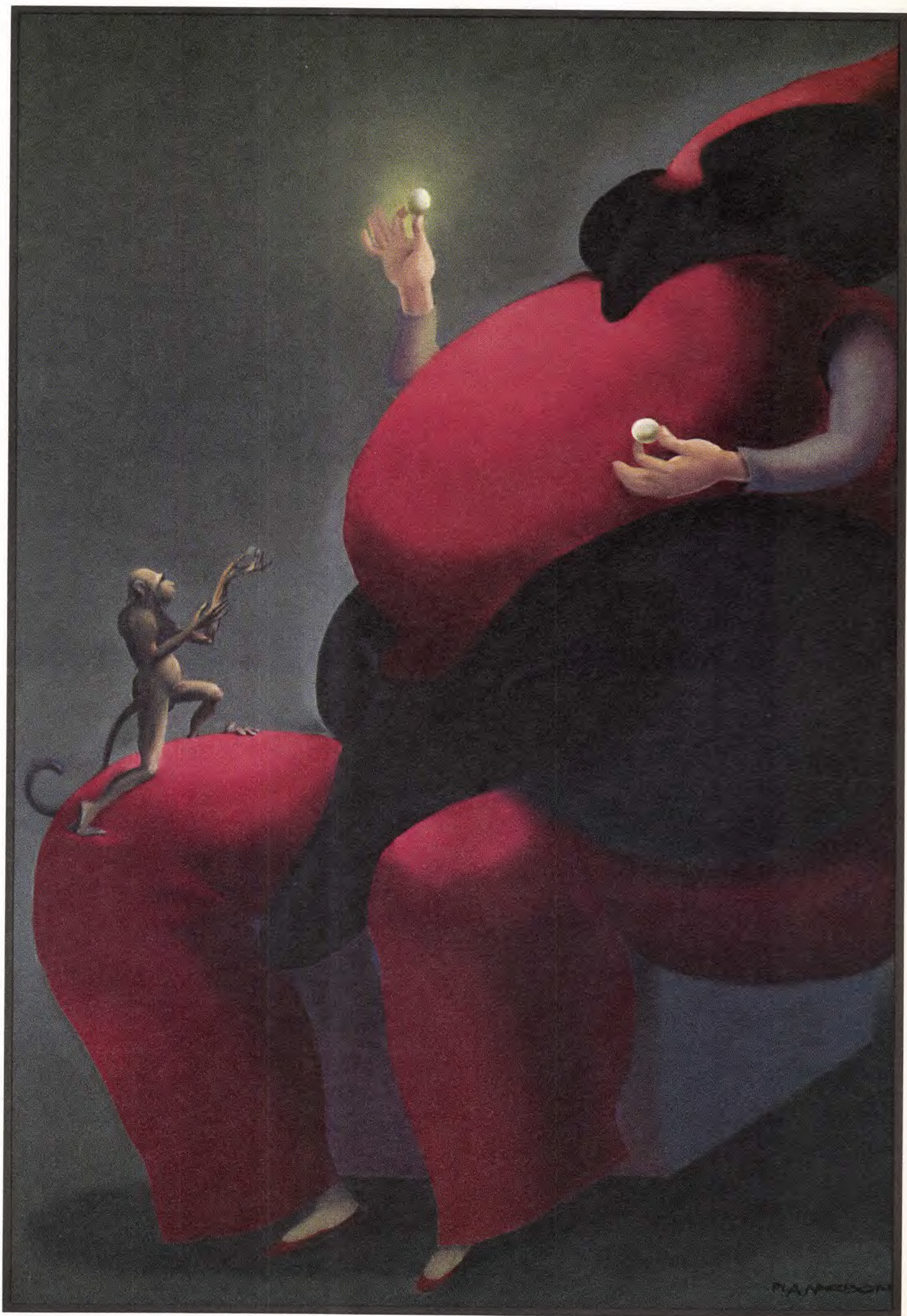
was noticed by one of the directors of the company, who persuaded the family not to thwart such a talent. The advice, coming from a man of prominence in the business world, convinced the aunt and uncle to allow Pla-Narbona to pursue a career in art. There was one condition however: his studies had to have some commercial application to provide him with a livelihood.

Pla-Narbona's first experience in the commercial art world was in a lithography workshop where he learned the rudiments of graphic arts and became acquainted with aspects of the advertising business. Later, working along



Grotesques

Threatening dwarfs, and giants, circus jesters, freaks and masked creatures frequent Pla-Narbona's paintings. The two shown here are from a series entitled "The Human Show."



with a friend, Armand Domènech, he turned out illustrations for picture postcards and advertisements. Domènech and Pla-Narbona also experimented together with water-color painting as "pure art." This first experience with totally non-commercial picture-making made Pla-Narbona hungry for more. He enrolled in a branch of Llotja, the official school of arts and crafts in Barcelona. As one might expect, he became as obsessed in his adult studies as in his childhood comic book copying. He drew continuously, not for any ultimate artistic purpose, but simply to master the pencil. His objective was to become so completely adept with it as

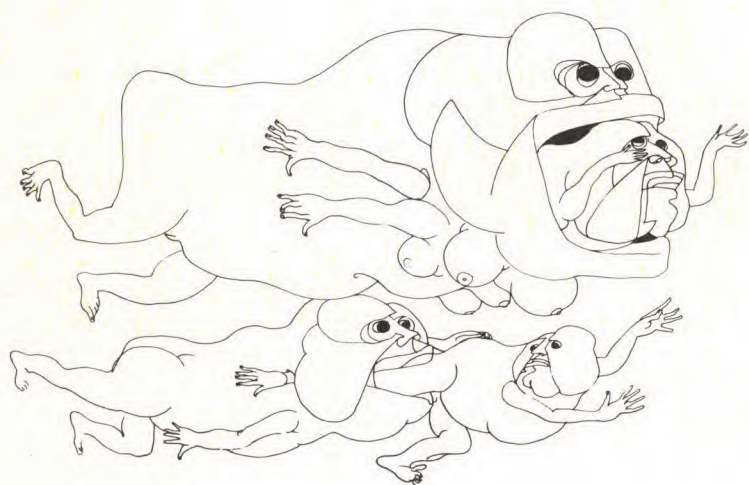
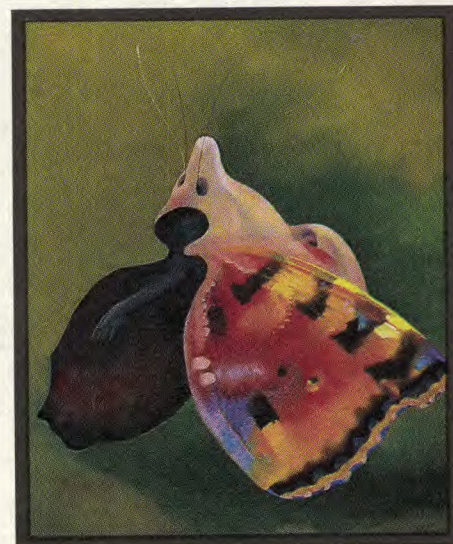
a drawing implement, he would never be distracted by problems of technique.

While he immersed himself in his schoolwork, he also found a job in a commercial studio where he befriended several of the seminal figures in the graphic arts community. One of them, Richard Fàbregos, a man of many talents and dimensions, influenced Pla-Narbona in graphic style and technique. He was also his mentor in the fine arts, in literature, and introduced him to the limitless wonders of the natural world. When Fàbregos died suddenly at the age of 41, he left José Pla-Narbona enriched culturally as well as mone-



Anthropomorphic Forms

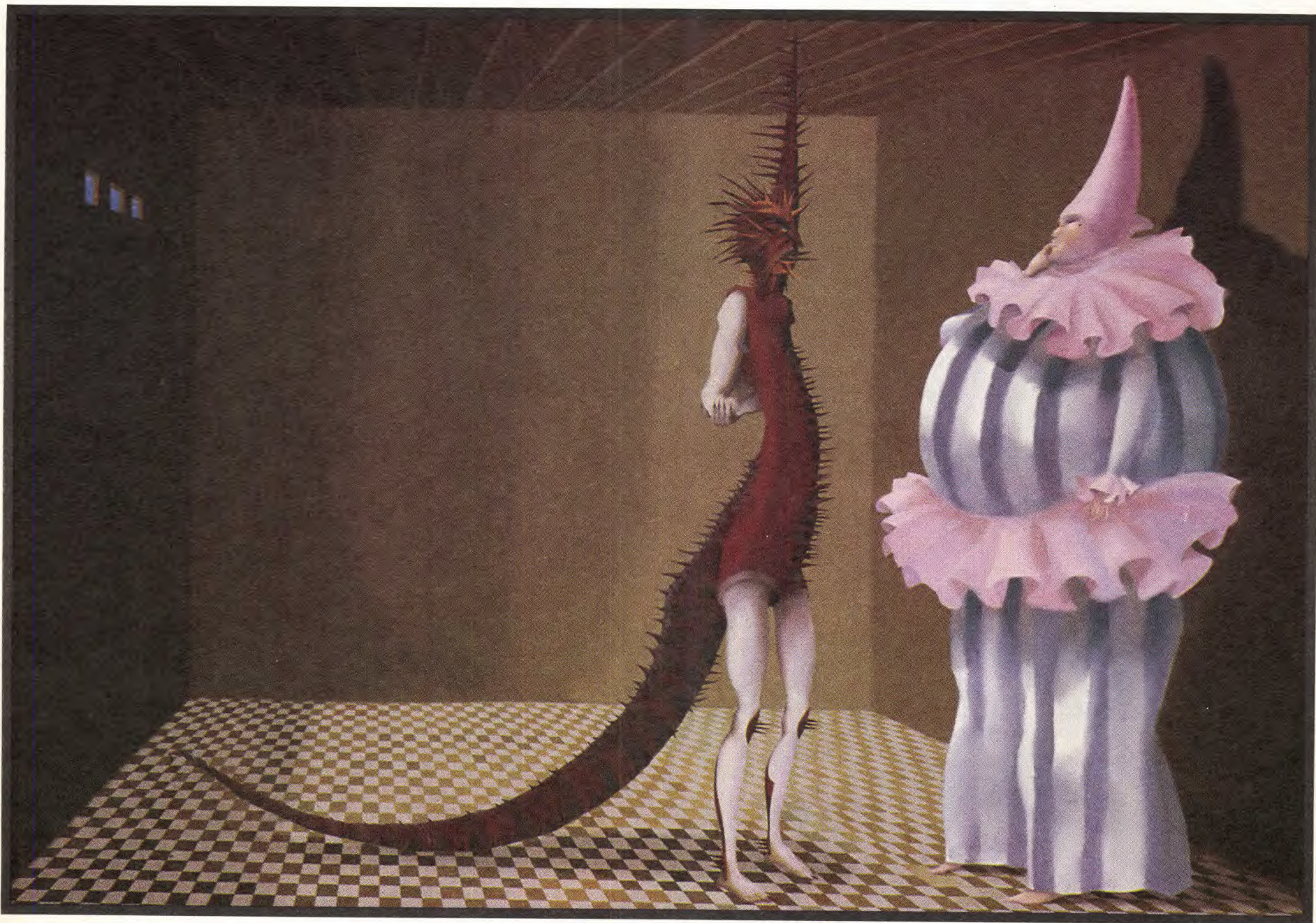
Pla-Narbona often combines human forms with realistic and visionary birds and animals, suggesting, perhaps, the benign and violent nature of man.



tarily. All Fàbregos' clients—mostly chemical laboratories—became his, and with this heritage, Pla-Narbona set out as an independent graphic designer.

Although his career in Barcelona was extremely successful, he could not resist expanding his horizons. He headed for Paris where he found work in a prominent studio that employed a number of gifted graphic designers. The high caliber of their work fortified Pla-Narbona's enthusiasm for the commercial art world. Unlike many artists, Pla-Narbona was never polarized by his interest in both fine art and graphics, and he vigorously defended the validity of applied

art to elitist artists who scoffed at it. As if to bear out his own convictions, in the early 1950s advertising art and poster design came into their own as respected art forms. Bold new ideas were being injected into the field, especially by Swiss designers. The next stop in Pla-Narbona's educational odyssey, as you might expect, was Switzerland, where he studied and broadened his knowledge of typography. Finally, he returned to Barcelona to work, and in the following years he won critical attention and prizes for his graphic design, illustrations and posters. In 1961 and 1962, he was at the pinnacle of his career as a graphic artist, but his compulsion to



Figures Enclosed in Rooms

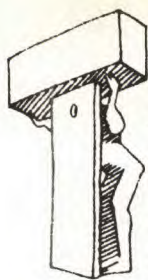
In the privacy of dark, enclosed cubicles, masked, disguised figures meet in complicity to enact unmentionable deeds. The tension in the paintings is heightened by peepholes in the wall which seem to threaten public exposure.



A conventional pen-and-ink study.

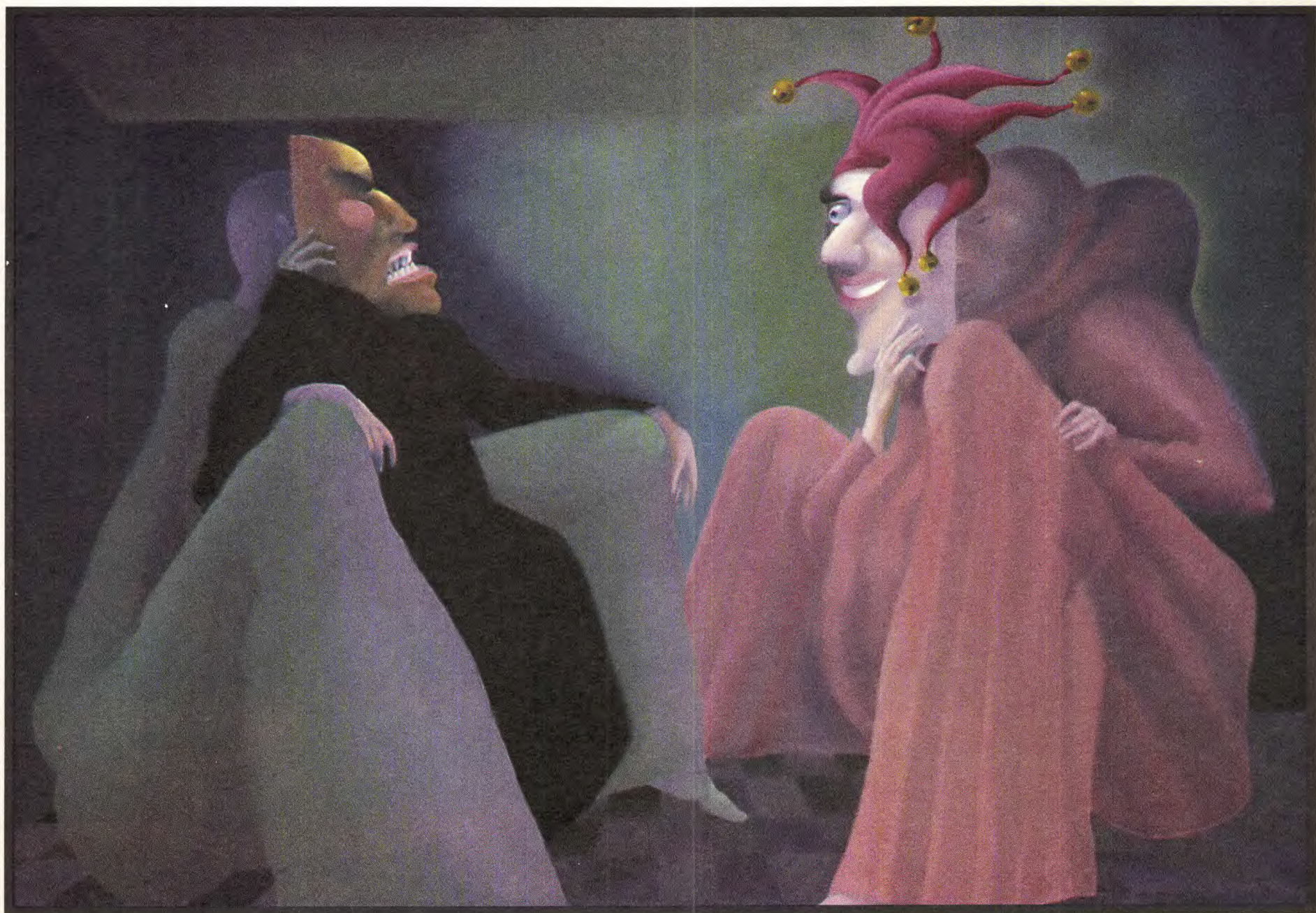
express himself in a personal art form was undiminished.

His need to communicate with the world was crucial to the evolution of Pla-Narbona's style. Through all the rapidly changing fashions in 20th century art, he held fast to his conviction that purely abstract art was unjustifiable—at least for him. But neither did he go overboard into anecdotal painting or social realism. His drawings, paintings and sculpture became a complete personal catharsis, with the human figure as the starting point of all his ruminations.



Techniques and Themes

In the beginning, the pencil was so much a part of him, it was more an appendage than a drawing tool. But he went on to explore other media—pen and ink, watercolor, etching, engraving, dry-brush watercolor, charcoal and collage. With his mastery of each medium, his figures became more expressive, more bizarre, more evocative. His paintings are especially fertile territory for psychological and anthropological interpretations because of his unique visual vocabu-



lary and preoccupation with certain primal themes.

The Voluminous Earth-Mother

Her mountainous breasts, fecund belly, bursting columns of flesh for arms and thighs, has been interpreted as an expression of his unrequited longing for his mother. The predominant oval and circular forms are symbolic of the womb.

Grotesque, Physically Deformed and Masked Creatures

Here are the dwarfs, giants, freaks and jesters of carnivals, circuses, his terrifying dreams and childhood

memories. The pointed hoods, elongated ears and tails are the classic phallic and satanic symbols.

Anthropomorphic Figures

Incompletely formed humans, humans that are part animal, and animals that are part human, suggest Pla-Narbona's feelings of insufficiency—sexually and socially—according to some experts.

Figures Enclosed in Rooms

Partitioned off from the world, they silently confront each other and enact repressed erotic dreams. The tiny peepholes and trap doors suggest the guilt and



Anthropomorphized Landscapes

The fusion of human, animal, architectural and landscape elements are expressions of deep personal significance for Pla-Narbona. But the imagery transcends his private world. The elements are out of scale and beyond rational explanation. The silence is ominous. Yet even without a guide to Pla-Narbona's symbolism, we receive thunderous messages of powerful, universal forces at work.



fear of being discovered "in the act."


Anthropomorphic Landscapes

Serene, but ominous and cold as moonscapes, they include humanized cloud and mountain forms. The fusion of the Earth-Mother with elements of landscape may signify the final sublimation of the quest for the missing mother.

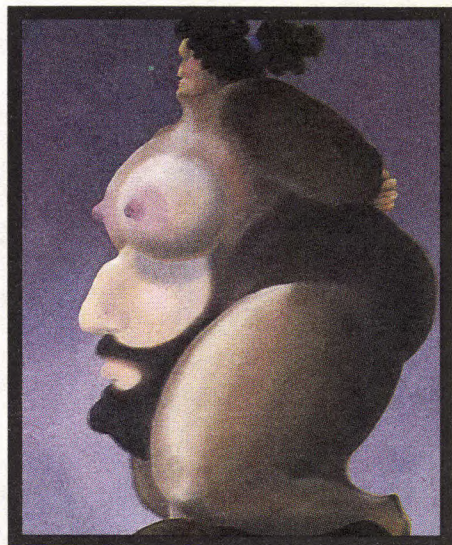
Not everyone holds with these psychological interpretations. There are some art historians who prefer to see Pla-Narbona's art as simply a revival of the 16th century Mannerist style of painting, a form in

which good and evil were personified by distortions of human figures. The "good" were depicted in elongated, graceful attitudes, like El Greco's saints and angels. Evil was characterized by gnarled, scabrous, deformed and grotesque creatures, as in Hieronymus Bosch's versions of hell. Symbolic figures romped through landscapes and were frequently anthropomorphized into trees or clouds. Every aspect of the composition—the color, tonality and disposition of forms—was designed to contrast the sacred and the profane.




WHATEVER our conclusions about the source of Pla-Narbona's imagery, he leaves us somewhat embarrassed at eavesdropping on his private, tormented world. This is by no means lovable art. It is not easy to make, nor easy to take. But the longer we look, the more we realize his demons are not such strangers after all. We have met them before. In fairy tales. In legends. In myths. And in our own uncensored dreams. It is the kinship he makes us feel for his agonies that lifts Pla-Narbona's painting out of the realm of personal exorcism up to the level of fine art.

Marion Muller



Madonna

The typical voluminous earth-mother image which, according to some interpreters of Pla-Narbona's work, expresses his unrequited longing for his mother.



Pen and ink drawing combining several Pla-Narbona images.

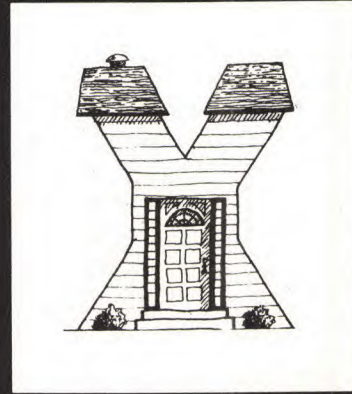
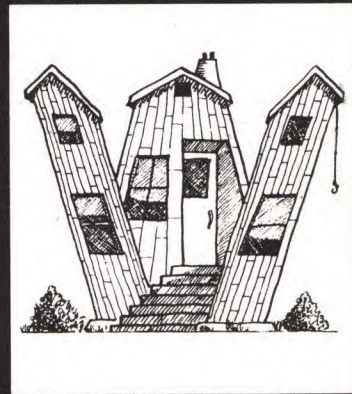
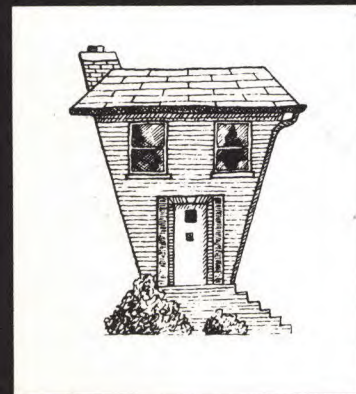
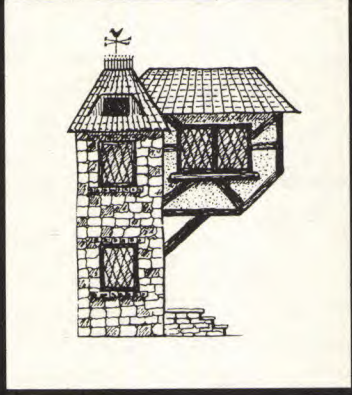
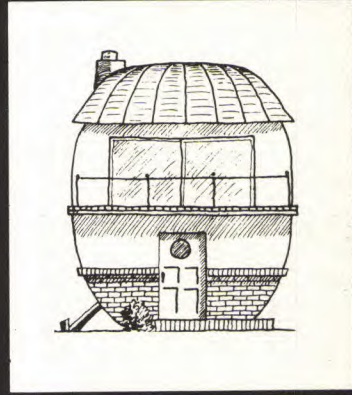
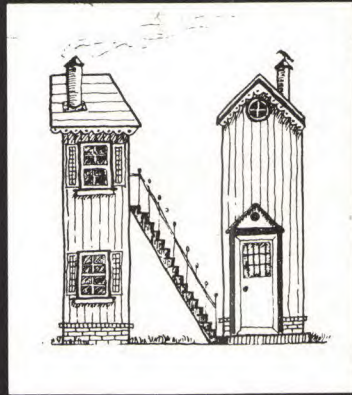
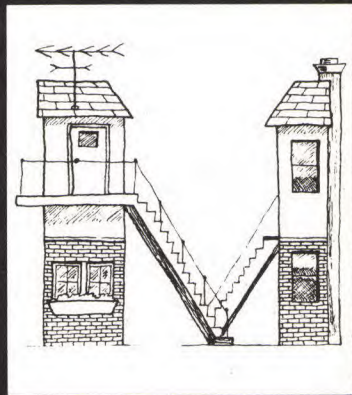
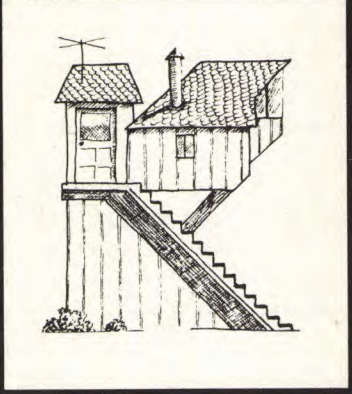
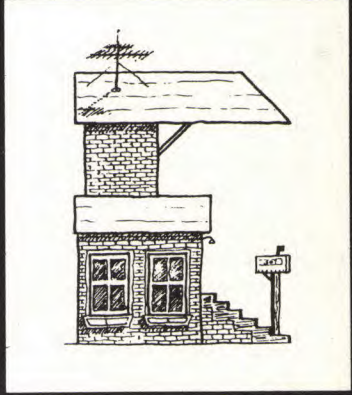
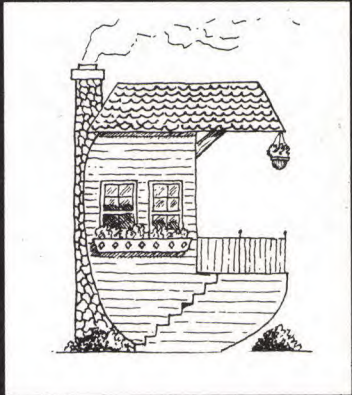


Suburban Block. As a town planner, Donald King is not likely to win any citations. But his ingenuity must be acknowledged for the many ways he found to contort a block of suburban-style homes into an alphabet.

If you think Mr. King demonstrates pluckiness in his architectural exploits, that is only half the story. At age 46 he just recently turned professional in the field of graphic design.

He discovered his affinity for graphics while serving in the U.S. Army. Upon retirement, he set up his own studio, Pen-Art Limited, in Raleigh, North Carolina. Lest anyone be misled by this alphabet, be advised that King has nothing to offer in the way of home renovation. But if you're in need of lettering, calligraphy, a newsletter, poster or T-shirt design, he might be your man.

Marion Muller



ITC TECHNOLOGY ALERTS

BY
EDWARD M.
GOTTSCHALL



SOFTWARE, FONTS

More and more the news in software is faster, cheaper, more capable software. **MaxxPlus Composition Software** for the IBM PC/XT has an optional driver for output to the Apple LaserWriter. This enables users desiring functional as well as esthetic typesetting to output to Varityper's 6700 series slave digital typesetters as well as to the LaserWriter for which MaxxPlus can output jobs on 8 1/2" x 11" plain paper or overhead transparency material. MaxxPlus offers sophisticated typographic features such as kerning, white space adjustment, and automatic h&j. The program also has a powerful preview function. Varityper, East Hanover, NJ... **New software for Compugraphic's EP308 laser printer** enables users to preview typeset documents on plain paper. The EP308 can output a wide variety of typefaces from the Compugraphic library. Compugraphic Corporation, Wilmington, MA... **FrontPage** is low-cost, full featured desktop publishing software for the IBM PC. At under \$700 it facilitates creation of newsletters, brochures, reports, and sales literature using an IBM PC and a laser printer. Studio Software, Irvine, CA... **3.2 Plus** is an upgraded, high-speed version of Text's electronic publishing software. Table generation, for example, can now be done in one-tenth the former time. Text Corporation, Arlington, MA... **Index!** is the first index compiler for MS-DOS machines that works with any word processor. It comes complete with documentation and tips for making an index. This package puts both a table of contents and an index on any book, document, or legal brief. The package works without special commands and offers features demanded by professional writers. Any size document (up to 30,000 pages) may be referenced by Index!... Index! runs on the IBM PC family and compatibles with at least one disc drive and 192K of memory. Its price is only \$85.00. Ztech, Wheat Ridge, CO... **Text-graphics** is an icon-driven software package for producing word slides on

the AVL Starburst Computer Graphics Presentation System... **WS2LP** is a new Wordstar™ conversion program for Laser-Press, a typesetting program for Hewlett-Packard and compatible laser printers. With WS2LP any standard Wordstar file can be automatically converted into a Laser-Press file. Laser-Press sells for \$695 and WS2LP is \$69.95. Award Software, Los Gatos, CA... **Fontworks™** is an automatic font scaling system that provides OEMs with a high quality, flexible and low-cost alternative to individual bitmap fonts. This is an outline-to-bitmap conversion program. **Bitstream® Compressed Outline™** fonts are ready-to-use fonts for applications that need size and resolution independence, but do not require the complete generality of Bitstream Definitive Outline™ fonts. Bitstream Inc., Cambridge, MA... **Laser-Perfect™** fonts MacSlab and MacSans are now available for the Apple LaserWriter.™ Each family consists of roman, italic, bold and bold italic downloadable fonts. Also available is LaserHebrew. Other fonts planned for the LaserWriter include a Hindi/Devanagari font, a version of Bembo, and an OCRA. NeoScribe International, Hamden, CT... **Design-Manager** is software to help design studios and advertising agencies keep track of client lists, job tickets, accounts receivable, time cards, system maintenance and other aspects of studio and agency business. Design-Manager, Santa Barbara, CA... **ClickArt Personal Publisher** is low cost publishing software that offers IBM PC users a Macintosh-like environment. Drivers for HP's LaserJet, Apple's LaserWriter and other PostScript-compatible printers are available. T/Maker Company, Mountain View, CA... **The Artwork Station Graphics System** enables IBM PC/AT/XT users to create professional quality output in print, film, and video formats. Cost runs from \$8,495 to \$17,795 depending on options. Picture Conversion Inc., Falls Church, VA.

NETWORKS

Compugraphic Network is a hardware/software package that links a variety of Compugraphic and non-Compugraphic input terminals, including any combination of up to eight PowerView 5s, PowerView 10s, MCS 100s, or IBM PCs. Compugraphic Corporation, Wilmington, MA.

IMAGESETTERS, TYPESETTERS, PRINTERS

The **Compugraphic 9600** is a laser-based output device that merges special designed, high-quality type with line art and halftones. Text and graphics are put in position for full-page makeup. Type sizes range from 4 to 999 points in one-half point increments. Up to 300 fonts can be stored on line. An optional hard disc provides storage of up to 100 fonts on line. Output resolution can be 1,200 or 2,400 dots per inch for text and 1,200 dpi for graphics. The Compugraphic 9600 is designed to fit into the Compugraphic Modular Composition System (mcs™) and to work with Quadex® products. The 9600 will use the Interpress standard page-description language, making it potentially compatible with a broad range of publishing and computer systems. The 9600 utilizes an unique curvilinear database that produces superior quality output. Each character is produced with true curves rather than with vectors. This results in smoother edges, sharper corners and straighter lines than can be produced with previous type imaging technologies. The 9600's maximum speed is 10 inches per minute at 1,200 dpi, with a maximum line length of 78 picas and a maximum page depth of 135 picas. The full page is produced in one pass. Characters can be rotated in 1-degree increments and the entire page in 90-degree increments. Compugraphic Corporation, Wilmington, MA... The **Lynx Laser** is a plain paper proofer that mirrors what a Linotron 202 will produce, and thus offers fast, economical preproofs of a Linotron 202 file while relieving the typesetter of

this chore. U.S. Lynx, New York, NY... The **Linotronic 500** is a new imagesetter that eliminates "cut and paste" operations in newspaper and magazine art assembly. It can produce pages up to 18 inches wide. Linotype Company, Hauppauge, NY... The **CGK Laserset™** phototypesetter is distributed in North America by Unidot, Golden, CO. The Laserset handles graphics and halftones as well as type... **PageLaser 12** is a laser printer outputting 12 pages per minute. It offers 300-by-300 dpi resolution and promises a product life of 600,000 pages. The PageLaser 12 works with IBM-compatible microcomputers and most popular software packages and has resident emulation of the IBM Graphics Printer, Diablo 630, Qume Sprint 11, Toshiba vector graphics and Toshiba's P351 3-in-One 24-pin dot-matrix printers. An optional cartridge provides Hewlett-Packard LaserJet+ emulation. Toshiba America, Inc., Tustin, CA... A 1,200 x 600 dpi laser imager is the **Printware 7201Q**. This is eight times the dots per square inch of a 300 x 300 dpi device. Printware Inc., Saint Paul, MN... The **Lasercomp Express** is a page-a-minute device that outputs complete newspaper pages (with all text, graphics, halftones in position) in less than 60 seconds. Monotype Inc., Arlington Heights, IL... The **QMS-PS 2400** laser printer is a 24-page-per-minute PostScript device. QMS, Inc., Mobile, AL.

COMPUTERS

CDROM is the computer version of the audio compact disc. It can store large data bases and associated programs. A most interesting showing at a recent CDROM conference was a multimedia encyclopedia demonstration by Microsoft. The system mixed text, music, speech, photographs, graphics, and animation. Microsoft, Bellevue, WA... **Hard discs** and their drives are becoming much more affordable. They are now feasible for desktop computers. As the 10-megabyte hard disc drive for the IBM PC drops below \$500, floppy disc computer users should think about hard disc capability. Meanwhile, hard disc drives are becoming standard equipment on new desktop computer models and software developers are producing large and complex programs that only hard discs can handle.

ART, GRAPHICS, SLIDES

Adobe™ Illustrator offers an interactive Macintosh® application that enables an artist to create finished line art and illustrations from rough drawings or existing art. The rough art can be digitized into the Macintosh screen with an inexpensive scanner such as ThunderScan.® It enables the graphic designer or illustrator to easily trace and construct high quality drawings, logotypes, symbols, or special effects for inclusion in electronically created documents. The output from Adobe Illustrator can be printed on any PostScript® laser printer or typesetter. Previews may be printed on low cost dot matrix printers. Adobe Illustrator features include: a tracing tool that enables precise line art to be created; an inking tool that enables lines of any weight to be created (lines can be edited and, if necessary, erased); a painting tool that enables areas to be filled with any value of gray, patterns, or colors; an electronic paste-up tool that enables different illustrations to be combined to form a new drawing; a labeling tool that enables text to be placed on illustrations; a graphic tool that enables illustrations with line art

and text to be graphically scaled, rotated, reflected, replicated and skewed. Adobe Illustrator will be available in March 1987 and will cost less than \$500. It aims to significantly increase an illustrator's productivity and to make possible more perfect lines than can be produced with a pen. The resulting illustrations can be merged into page makeup systems such as PageMaker, MacPublisher, and ReadySetGo. Adobe Systems Inc., Palo Alto, CA... MVP is a line of graphics co-processors for QVP interfaces. It is a bridge between graphics software and hard copy devices and can handle mainframe, mini or micro applications. It comes in configurations for PC compatible, non PC environments and for situations where interactive control over the output device is required. It is also compatible with the Tektronix 4690 series color ink jet printers. QCR-Z is a color film recorder claiming improved throughput and superior image quality. It produces full 4K resolution slides in less than three minutes each. Matrix Instruments Inc., Orangeburg, NY... DeskTop Art™ is a line of Macintosh art software. There

are individual volumes of art, categorized by subject and style. Each volume has more than 300 illustrations, stored on two diskettes as MacPaint documents. The first two volumes in the series have already been published... Graphics & Symbols 1 is a collection of high-contrast pictograms and symbols, and sells for \$66.95. Artfolio 1 is a miscellany of styles and subjects that includes people, familiar objects and animals. It sells for \$74.95. Dynamic Graphics, Inc., Peoria, IL... The Dynamark™ Starter Kit and an ultraviolet light source are all that is needed to start producing professional quality signs, plaques, labels, nameplates, awards, prototypes and more. The imaging starter kit includes 14 assorted Dynamark sheets, 4 protective films—2 matte and 2 clear, one liter of Dynamark developer, 2 sheets of Color Key™ Photo Mask film, cotton wiping pads, a blue squeegee, sensitivity guide and simple-to-follow instructions. Also available is a new six-page, four-color brochure describing the Dynamark Imaging System. Letraset USA, Paramus, NJ.



DeskTop Art™: Visual communicators using the Apple Macintosh computer now have an open door to the world's largest library of commercial art. Dynamic Graphics, Inc., publisher of Clipper Creative Art Service,® is now offering some of its exclusive artwork on software for the Mac. See text for details.

PROOFING, COPIERS, DDES

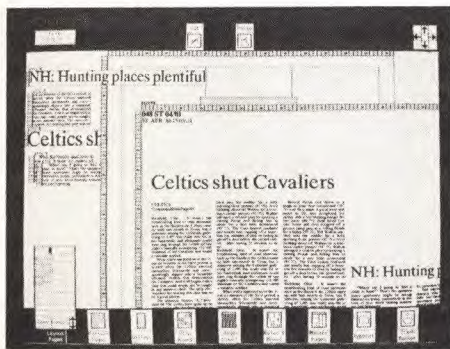
Publishers Phototype International and Raster Graphics Inc. have developed a raster image controller to drive laser printers that will proof typeset or composed pages matched to final film output. This gives publishers the benefit of lower cost proofing than the photosensitive film or paper previously required. The system will produce pages at 400 dpi resolution. Publishers Phototype International, Inc., Carlstadt, NJ... The **Iris 2044 Color Ink Jet Proofing System** is a plain paper, direct digital color proofing system. It is available worldwide for use with electronic color prepress systems. It can make full color proofs of entire newspaper pages for less than 35 cents a page. An optional on-line interface between Iris and Scitex systems is now being tested. Iris Graphics, Inc., Stoneham, MA... With the introduction of the **Kodak Ektaprint 235 and 300 duplicators**, Eastman Kodak makes its entrance into the high volume duplicator market. These copiers can add covers and inserts and chapterizing tabs. They can adjust margins for stapling and for holes. The 235 outputs up to 5,100 impressions per hour; the 300, 6,000 iph. The 300 can feed 100 sheets per minute and handle up to 100 lb. index stock. The system offers English prompts. Other features

include collating, 2-side single-pass printing at full speed, and finishing, binding, stapling, glue-binding on-line. Eastman Kodak Company, Rochester, NY... The **KIS Color One copier** makes full-color, photo-quality reprints of virtually any image in 30 seconds, following warmup. It can also handle some three-dimensional objects. For business purposes it can quickly and economically make same size color copies of photos, posters, chromes, slides, transparencies, charts, and graphs on 8 1/2" x 11" matte or glossy photo paper for about 65 cents per print. KIS Color Systems Inc., New York, NY... **DDES** (Digital Data Exchange Specification) is a set of standards agreed to by six major electronic prepress system manufacturers to facilitate interchange of data among their systems. The companies are Crosfield Electronics, Dainippon Screen Mfg. Co., Eikonix (a Kodak Co.), Dr.-Ing Rudolf Hell GmbH, Scitex, and 3M/Comtal. The negotiations that led to this agreement were sponsored and guided by Dunn Technology, Inc. Fuller information can be obtained in the June 1986 issue of The Dunn Report.™ Dunn Technology, Inc., Vista, CA.

FRONT ENDS, WORKSTATIONS, SCANNERS

The **Alphatype Workstation III-PC** is a software/hardware package designed to operate on an IBM Personal Computer Model XT or compatible. This powerful package converts the PC into an affordable stand-alone composition system capable of driving Alphatype's high quality line of typesetters as well as phototypesetters from other manufacturers... The **Alphatype Line Art Scanner** gives you the capability to scan and reproduce line art images up to 8 1/2 x 11 inches (portrait mode), or 11 x 8 1/2 inches (landscape mode), for output on the CRS 9900 family of typesetters. Alphatype Corporation, Niles, IL... The **CG6000 Workstation** allows users to store, merge, and manipulate text and graphics electronically, producing fully made-up pages with text, line art, and halftones in position. The workstation is one component of an MCS™ system. The system can also include IBM-PCs. Compugraphic Corporation, Wilmington, MA... **Bettex 3000** is a publishing workstation offering high-speed monochrome and color graphics handling. It is built around the IBM PC-AT but achieves its speed by division of work among four micros operating in parallel. It is resolution and device independent, can use PostScript page description language, works with optional picture and text input devices, provides for interactive composition and editing. Bettex, Inc.,

Nashua, NH... Enhanced features for the **Autokon 1000 flat-bed laser scanner** include an on-line densitometer, automatic electronic ruling of picture with operator-selected thickness of rules, multiple images in one scan, enhanced sizing accuracy, automatic calculation of output size, a "HiRes" mode for improved line art scanning, a shadow drop-out feature, and more. ECRM, Tewksbury, MA... The **Electronic Illustrator Workstation** now offers more than 600 Bitstream typefaces on its drawing system. Fonts are automatically scaled from 5 to 96 points and more than 200 typefaces can be in the system at a time. Logos and special symbols can be created and stored in the system's font library. With the system one can use the **Qubix Lasersetter** which outputs at 300 x 300 dpi. There is also an Autologic typesetter interface as an output option. Qubix Graphic Systems, San Jose, CA... The new **PS 2000** is a low cost, automatic graphic digitizer and OCR device developed for use with personal computers. It converts drawings, photographs, typewritten documents and other printed materials into electronic files. These files can then serve in a wide variety of applications ranging from electronic mail and word processing to desk-top printing and presentation graphics. Electronic Information Technology, Inc., Fairfield, NJ.



IPM. Atex's new software for interactive page make-up builds pages by electronically cutting and pasting

precomposed galleys. The software package runs on the new Meridian workstation which uses hardware from Sun Microsystems, Inc. Also new from Atex is **PPN**. A combination of AT&T hardware and AT&T and Atex software, PPN is capable of paginating entire publications under deadline pressure. Articles, headlines, captions, graphics, photos and advertisements are created or captured and stored on integrated products. The PPN tracks the location and production status of each page element and at any time an update on the process can be obtained.

U&I BOOK SHELF

The U&I Book Shelf reviews new books believed to be of interest to U&I readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher. Please note: U&I does not sell books.

All orders should be placed directly with the publisher(s) concerned.

Rookledge's International Typefinder

by Christopher Perfect and Gordon Rookledge

Illustrations in this book, which indicate the characteristics of type designs, will clarify what strokes, shapes of serifs, and a myriad of other typeface terms denote. There is a thumb index to help you find the right group for any typeface, and then by simple cross-referencing the type wanted is quickly located.

The full alphabets of upper and lowercase characters of current major international typefounders are included. All specimens are clearly typeset and well displayed. A good reference work for the world of graphic communications, publishing, design and advertising.

PBC International, Inc., One School Street, Glen Cove, NY 11542. 9 1/2 x 9 1/2". 270 pages. Appendix and Bibliography. Paper. Black and white. \$24.95.

An Introduction to Typo-icon-ography

by Martin Solomon

Typographic design plays an important role in attracting attention, communicating information, and making the printed page readable. It is also a beautiful art form. This book goes beyond the technical aspects of typography, to reveal its potential as a medium for visual communications. Mr. Solomon's emphasis is on the "art of typography" which he calls "typo-icon-ography."

The book is divided into two parts: Part One covers Typography as an Art Form and contains chapters on Elements of Design, Principles of Design, Attributes of Design, Composition and Experimentation. Part Two is entitled: Type and Its Refinements, with chapters on Basic Styles of Type, Typographic Terminology, Reading a Type Specimen Sheet, Using Typographic Refinements and Printing Methods, Paper and Color.

Mr. Solomon stresses using the past as a design resource—not only for authenticity by using period typography but also as an inspiration for new ideas. Contains a directory of typefaces, including historical notes about their design.

Watson-Guption Publications, P.O. Box 2013, Lakewood, NJ 08701. 8 1/2 x 11 1/4". \$29.95. 240 pages. Over 200 b/w illustrations. Index. Please add \$2.00 postage and handling for one book plus \$.50 for each additional book.

Machine Writing and Typesetting

by Frank J. Romano

An easy to read and comprehend "story" of Shols and Mergenthaler and the invention of the typewriter and the linotype. The impetus for this book "comes from the celebration of the centennial of the introduction of the Linotype, at a time when laser printing and electronic workstations are changing—again!—the way we work with words."

National Composition Association, 1730 North Lynn Street, Arlington, VA 22209-2004. 7 x 10". 146 pages. Illustrated. B/w, paper. Chronology, Bibliography and Index. Commemorative hardcover edition is available from GAMA, P.O. Box 170, Salem, NH 03079. \$14.95 for NCA members, \$24.95 for non-members.

Innovators of American Illustration

Edited by Steven Heller

Pioneering styles of three generations of American illustrators have revolutionized the artform over the last 35 years. A variety of styles now exist that have one primary bond—elevating illustration from a service to an art.

Interviews with 21 illustrators, representing the period from the early 1950s through the 1960s along with showings of some of their work. Among those interviewed are: Seymour Chwast, Milton Glaser, Edward Sorel, Maurice Sendak, Paul Davis, Barbara Nessel, Guy Billout and Bascombe.

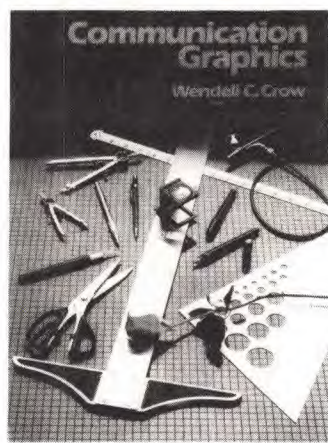
Van Nostrand Reinhold Company, Mail Order Service, 7625 Empire Drive, Florence, KY 41042. 224 pages. 8 3/4 x 11 1/2". Illustrations in b/w and color. Indexed. \$39.95.

Historical Scripts

by Stan Knight

Here is an array of historical scripts not only for the calligrapher but also for the paleographer and our readers who enjoy fine penmanship. Stan Knight, of the Society of Scribes and Illuminators, London, has assembled examples of the major hands from Roman times to the Renaissance. Background information, comparisons between scripts, and excellent reproductions showing the scripts on their original pages.

Taplinger Publishing Company, 132 West 22nd Street, New York, NY 10011. 82 pages. 8 1/4 x 11 1/4". Glossary and bibliography. Black and white illustrations. \$9.95.



Communications Graphics

by Wendell C. Crow

Up-to-date, practical information about all areas of communications graphics. Featured are examples, problems and solutions, introduction and serious graphics study, a glossary of graphics language and shows how electronic applications are changing the way graphics professionals communicate today. Appendices on: Selected Display Alphabets, Per-pica Character Counts for Fifty Type Styles and Source Information. Contains a glossary, bibliography, and is indexed.

Prentice-Hall, Inc., West Nyack, NY 20995. 8 3/4 x 11 1/2". 322 pages. Loaded with graphic illustrations. \$30.95.

How to Design and Improve Magazine Layouts

by Raymond Dorn

From the fundamentals of typography to the principles of layout, this second edition is prepared to help beginning magazine designers. Provides step-by-step instruction in how to plan the best layout and design to convey the meaning of an article and to create attractive looking pages.

Illustrations are used to show the key concepts presented in the text. Some chapters discuss the principles of good design, use of grids and modules, cropping of photographs, working with charts, tables, graphs, side bars and the various ways to use color. Gives a brief history of type, and instructions on how to specify type.

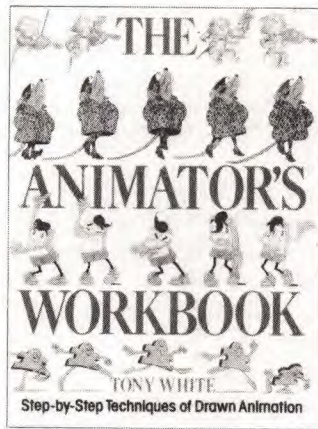
Nelson-Hall Publishers, 111 N. Canal Street, Chicago, IL 60605. 8 1/2 x 11 1/2". 218 pages. Illustrated in b/w. Glossary and Index. \$31.95, cloth. \$17.95, paper.

Direct Marketing Design

by the Direct Marketing Creative Guild

Graphic artists and designers, direct mail specialists, advertising executives, copywriters and mail order executives will appreciate this book. Shown are the award-winning advertisements from the John Caples Award program, the direct mail industry's most prestigious competition. Each illustration is accompanied by an explanation of the purpose of the piece, its execution and results. Also provided is full information on the agency, client, designer, art director and copywriter.

PBC International, Inc., One School Street, Glen Cove, NY 11542. 9 x 12". 256 pages. 300 full-color photographs. Indexed. \$49.95.



The Animator's Workbook

by Tony White

Not every would-be animator is able to obtain the kind of on-the-job training once possible at studios such as Disney. In this book, Tony White has tried to provide a complete course on the principles and techniques of traditional drawn animation. He stresses that animation is a subtle and exacting artform, not just a series of funny drawings strung together in movement. Technical information is provided in easy-to-understand text, and step-by-step illustrations show how to capture movement, expression, emotion, etc. An invaluable book for beginning and trained animators, graphic designers, art teachers, illustrators and advertising producers.

Watson-Guption Publications, P.O. Box 2013, Lakewood, NJ 08701. 8 1/2 x 11". 160 pages. 250 color illustrations. 60 b/w illustrations. \$27.50. Please add \$2.00 postage and handling for one book plus \$.50 for each additional book.

Illustrators 27

by Apri Ermoyan

Thirty-six leading professionals selected these works out of more than 7,000 entries submitted, and awarded 22 Gold and Silver Medals in the Editorial, Book, Advertising and Institutional categories. Includes 668 examples, in full color, of what the judges considered the best in these fields.

The 27th annual of the Society of Illustrators, New York, is the largest ever. An indispensable tool for art buyers, illustrators and students worldwide.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9 1/2 x 12". Indexed. \$49.95.



Sign Design

by the editors of

Signs of the Times magazine

Signs are often the initial contact between client and supplier and therefore play an important role in the marketing of goods and services. Shown are a collection of the most compelling and effective signs submitted to the annual design competition administered by *Signs of the Times* magazine. Categories covered are signs for: retail establishments, restaurants and hotels, banks and professional offices, public works, development projects and corporate identification.

Design and construction are reviewed, covering material, technique and medium. Included are goldleaf windows, handcarved wood, sculptured neon, vacuum-formed plastic, calligraphy and supergraphics and fine porcelain enamel.

Over 300 full-color photographs are accompanied by details of the purpose of the sign, its surrounding environment, and the client, designer, illustrator and design firm.

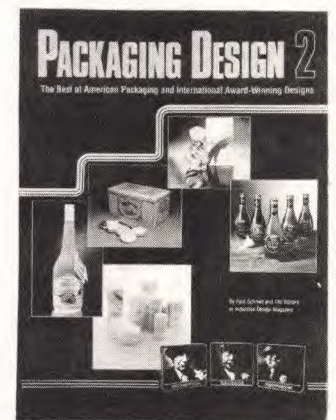
Signs of the Times, ST Publications, 407 Gilbert Avenue, Cincinnati, OH 45202. 9 1/4 x 12 1/2". 256 pages. Indexed by designers and clients. Full color. Soft cover \$39.50. Hardbound \$47.50.

STA Design Journal

The purpose of this edition of the STA Design Journal on Management and Innovation is to encourage design excellence and qualities of professional practice that serve the needs of the designer, the business community and society.

Chapters are devoted to: A George Nelson Portfolio; Design and the Control of Innovation; The Competitive Edge; Design: The Language of Economic Value; A Tool for Business and Who Designs?

STA, 233 East Ontario Street, Suite 301, Chicago, IL 60611. 9 x 12". 64 pages. Illustrated in b/w and color. Bibliography. Paper. \$12 plus \$3 for postage and handling.



Packaging Design 2

by Paul Schmitt and the Editors of Industrial Design Magazine

Represented are the best of American packaging and international award-winning designs in a variety of categories (foods, beverages, pharmaceuticals, fragrances, cosmetics, housewares, sports and recreation equipment, electronics, specialty packaging, etc.). Detailed information on the creator of each package, client, designer, design firm and art director. Listing of international and American packaging associations.

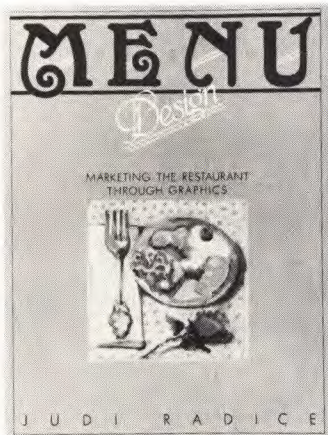
PBC International, Inc., One School Street, Glen Cove, NY 11542. 9 x 12". 256 pages. 300 full-color photographs. Indexed. \$49.95.

1001 Spot Illustrations of the Lively Twenties

Edited by Carol Belanger Grafton

Authentic spot illustrations for the working artist exemplify the spirit of the '20s. Selections from issues of the magazine *La Vie Parisienne* include categories such as: Food and Drink, Gambling, Art, Music and Theater, Sports and Recreation and Romance. All illustrations copyright free.

Dover Publications, Inc. 31 East 2nd Street, Mineola, NY 11501. Add \$.85 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater. 8 3/4" x 11". 123 pages. B/w illustrations. Paper. \$4.95.



Menu Design

by Judi Radice

Menus designed by some of the best designers in the U.S.—including Milton Glaser, Woody Pirtle, Lew Lehrman and David Bartels—are grouped according to the type of restaurant. Personal interviews with designers who tell how they create menus that sell. Photos are accompanied by designer comments and by the restaurateurs who use the menus. Detailed captions. Appendices list the names and addresses of designers, paper suppliers and restaurant associations.

PBC International, Inc., One School Street, Glen Cove, NY 11542. 9 x 12". 256 pages. Over 200 full-color photographs. \$49.95.

Computers and Typesetting

by Donald Knuth

A five volume series of definitive reference manuals and source codes written to guide TEX (pronounced TEK) and Metafont users in the everyday use of these systems. TEX is a text-processing system that gives publishers control over page layout. It is a typesetting and page makeup system intended for the creation of books and documents, especially those containing a lot of mathematics. TEX is a formatting language that can be used on over 50 mainframe and minicomputers through the public domain. Microcomputer versions include MicroTex, for the IBM Personal Computer and 100 percent compatibles, and MacTex for the Apple Macintosh and LaserWriter. Output can be on a dot matrix printer, a laser printer, or a typesetter. Metafont is a computer based system that facilitates designing special symbols or new typefaces. It can also be used to alter existing fonts. The *Texbook* and the *Metafont* books help Tex and Metafont users get the most out of the systems. *Tex: The Program*, and *Metafont: The Program*, are aids to software developers. The fifth volume, *Computer Modern Typefaces*, tells how Donald Knuth developed the 75 standard computer modern fonts used in Tex. All the fonts, serif and sans serif, roman and italic, are in the modern style with high contrast thick and thin elements, rectangular stems and bracketless serifs, and abrupt graduation from thin, elongate hairlines to thick bowls. Well-known graphic arts typefaces in this classification include Bodoni, Scotch, Walbaum, Caledonia, Didot, Iridium and Marconi.

Addison-Wesley Publishing Company, Reading, MA 01867. The books and their prices, hardbound, are: *The Texbook*—496 pages, \$19.95; *Tex: The Program*—608 pages, \$34.95; *The Metafont Book*—384 pages, \$19.95; *Metafont: The Program*—600 pages, \$34.95; *Computer Modern Typefaces*—608 pages, \$34.95. Prices include postage and handling on prepaid orders.

Kleine Prentkunst in Nederland in de 20ste eeuw

by Tom van Koolwijk and Chris Schriks

Translated into English, the title of this book is *Twentieth Century Small Print Art*. It is a collection of ex-libris bookplates which affords visual pleasure to all, whether or not they are at home with the Dutch text. There is an English and German summarization of the entire book. Information about the individual pieces is not translated.

De Walburg Pers, 7200 Ae Zutphen, Postbus 222, Netherlands. 8 3/4" x 12". Illustrated in b/w and color. Contact publisher for pricing information.

The Agency Book

Edited by Oliver Johnston

Agencies included in the second edition of this book provide an overview of the standard of quality available from leading advertising agencies, both large and small. Each listing is represented in a two-page spread profiling useful reference information about the agency.

Contains a comprehensive three-part index organized by brand, client and geographic location.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10036. 194 pages. 9 1/4" x 12". 140 full-color illustrations. Indexed. \$60.00.

American Graphic Designers: Thirty Years of Design Imagery

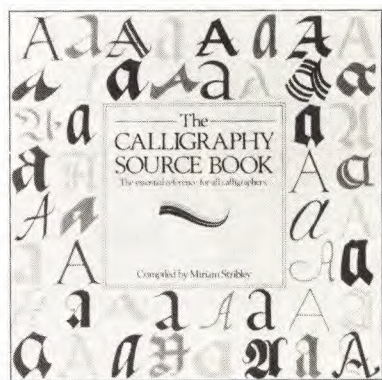
by Rita Sue Siegel

Each of the designers profiled selected a representation of their work to best reflect their own unique perspectives. Vividly demonstrated are the diversity of their images, attitudes, and approaches as they design.

As the author points out, graphic design is a component "used by every type and size of organization. The need served has been to identify and differentiate, explain and promote the great variety of both industrial and consumer goods and services."

The work of both established and emerging designers in the field are presented. Among the well-known designers are: Seymour Chwast, Milton Glaser, Gene Grossman, Muriel Cooper, John Berg, Richard Hess and Louis Dorfsman. Some of the emerging designers are Ruth Ansel, Joel Katz, Stephan Geissbuhler, Iris Magidson and David November.

McGraw-Hill Book Company, 1221 Avenue of the Americas, New York, NY 10020. 8 3/4" x 11 1/2". 141 pages. B/w and color illustrations. Paper. \$19.95.

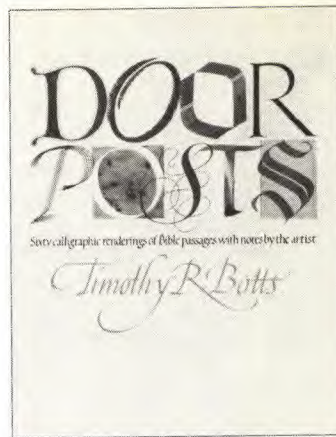


The Calligraphy Source Book

Compiled by Miriam Stribley

Brings together 100 complete alphabets (Roman capitals, Greek uncial, Anglo-Saxon upper and lowercase, decorative versal, French 15th Century Gothic, copperplate, modern and many forms of italic). Includes a number of alphabets specially commissioned for this book. The introduction outlines the history of calligraphy and major stylistic points, provides small-scale alphabets for quick visual reference. Many letter forms are accompanied by instructive notes. A special section on illuminating capitals and flourishes. One of the few calligraphy books that is specifically an alphabet book.

Running Press Book Publishers, 125 South 22nd Street, Philadelphia, PA 19103. 8 3/4" x 8 3/4". 160 pages. 32 pages in four-color and 128 in two-color. 150 images, including 100 alphabets. \$15.95.



Doorposts

by Timothy R. Botts

Sixty calligraphic renderings of Bible passages integrating form and content that are simply a joy to read and view. Mr. Botts states: "My own calligraphic approach is to express the meaning of the words by the way I write them. Color, weight texture, size, position, and letter style are some of the means to this end."

Tyndale House Publishers, 336 Gundersen Drive, Box 80, Wheaton, IL 60118-0089. 8 3/4" x 11 1/2". Color. \$16.95.

The Calligrapher's Handbook

Edited by Heather Child on behalf of The Society of Scribes and Illuminators

Long regarded as a classic in its field, *The Calligrapher's Handbook* has been revised and expanded. This new edition offers a comprehensive collection of 18 authoritative articles written for those who are seriously interested in the skills of penmanship and the art of fine writing. Chapters were written by such notables in the field as: Donald Jackson, Dorothy Hutton, Sam Somerville, John Woodcock, Tom Barnard and others.

Contains up-to-date information on writing instruments, pigments, writing surfaces, letter design, handwriting, decoration, printing techniques, etc. Excluding the many explanatory line drawings and alphabets, there are over 50 reproductions of work by contemporary calligraphers and binders.

Taplinger Publishing Company, 122 West 22nd Street, New York, NY 10011. 7 1/4" x 9 3/4". Selected book list and index. Paper. \$19.95.

Lessons in Formal Writing

by Edward Johnston

Edited by Heather Child and Justin Howes, brings together important material by Johnston which is now out of print or previously unpublished. Each piece is preceded by an editorial note. Includes a selection of notes and illustrations from Johnston's lectures given in the 1930s. These give a glimpse of his force and wit as a lecturer, and demonstrate his continuing influence on present-day calligraphers.

Taplinger Publishing Company, 122 West 22nd Street, New York, NY 10011. 8 1/2" x 11". 243 pages. Chronology, Appendices: Class Instruction Sheets, Surviving Lectures, Calligraphy and Lettering for Reproduction, and Writings by and about Edward Johnston. B/w illustrations. Paper. \$19.95.

Ready-to-Use Alphabets

by Dan X. Solo

Victorian Alphabets—Eight decorative faces give a representative sampling of Victorian typefaces that will add old-fashioned flair to design solutions.

Art Nouveau Alphabets—Among the eight faces featured are Artistic, Franconia and Carmen. Art nouveau is an elegant, ornamental design style from the turn of the century that works well with contemporary design concepts.

Art Deco Alphabets—Futura Black and Hotline are among the eight art deco alphabets representative of the type design style popular in the '20s and '30s.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. All three books contain 32 pages of copyright-free art and are 8 3/4" x 11". Paper. \$3.50 each. Add \$.85 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater.

Preferably a Rough Outline

The Works of W.J.H.B. Sandberg

The selection and layout of Sandberg's works were made by Adri Colpaart with special attention given to the colors that Sandberg originally intended. The introduction is by Jan Bons, commentary and manuscripts in Sandberg's own hand and a brief biography by Adri Colpaart.

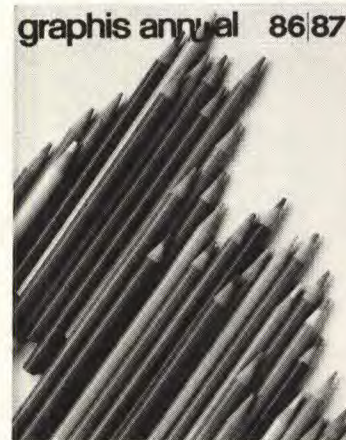
J. van Brink, Nieuwe Looiersstraat 64, 1017 VD Amsterdam, Holland. 5 1/2" x 8 3/4". 80 pages. Black/white/red and blue. Paper. \$25.00 by International Money Order.

Reading Between the Lines

by Karen Nichols

A graphic display of over 1,200 typefaces. Provides the method to quickly determine point size and linespace for accurate copy positioning on the first setting. It is a book that will prove to be an everyday tool for typesetting operators or designers.

Push Button Enterprises, Book Division, Crystal Lake, IL 60014. 142 pages. 8 3/4" x 5 1/2". Paperbound, \$9.95. Hardbound, \$49.95.



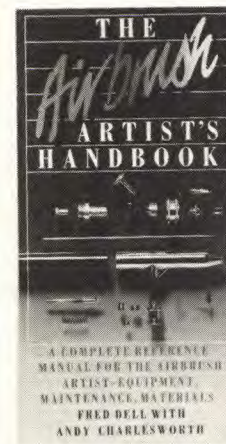
Graphis Annual 86/87

Edited by Walter Herdeg

Now in its 35th year of publication, *Graphis Annual* has become a classic in advertising literature. Thousands of entries were sent in from all over the world, making the final selection of 601 examples of outstanding achievements in the areas of commercial advertising, general publicity, editorial illustration and typography, trademarks, logos and packaging. The determining factor governing the selection of these pieces was the artistic and conceptual quality of the entries.

An endless source of ideas and inspiration for art directors, illustrators and designers.

Distributed by Watson-Guptill Publications, P.O. Box 2013, Lakewood, NJ 08701. 256 pages. 9 1/2" x 12". 130 color plates. 738 b/w illustrations. Hardbound, \$59.50. Please add \$2.00 postage and handling for one book plus \$.50 for each additional book.



The Airbrush Artist's Handbook

by Fred Dell and Andy Charlesworth

Information on equipment, accessories and color considerations. Step-by-step pictorial guide to maintenance and repair. Sections on presenting and preserving work.

Over 200 two- and four-color photos and illustrations. Extensive glossary of terms. Source list of manufacturers and suppliers. An excellent reference guide for airbrush artists.

Running Press Book Publishers, 125 South 22nd Street, Philadelphia, PA 19103. 4 3/4" x 9". 160 pages. \$14.95.

The ITC Typeface

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TEXT/DISPLAY TYPEFACES AS OF FEBRUARY 15, 1987.

b

ITC Barcelona®

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Heavy
Heavy Italic

ITC Bauhaus®

Light
 Medium
 Demi
 Bold

ITC Benguiat®

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Book Condensed
Book Condensed Italic
 Medium Condensed
Medium Condensed Italic
 Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Heavy
Heavy Italic

ITC Berkeley Oldstyle®

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Black
Black Italic

b

ITC Bookman®

Light
Light Italic
 Medium
Medium Italic
 Demi
Demi Italic
 Bold
Bold Italic

ITC Caslon No. 224®

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Black
Black Italic

ITC Century®

Light
Light Italic
 Book
Book Italic
 Bold
Bold Italic
 Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
 Bold Condensed
Bold Condensed Italic
 Ultra Condensed
Ultra Condensed Italic

c

ITC Cheltenham®

Light
Light Italic
 Book
Book Italic
 Bold
Bold Italic
 Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
 Bold Condensed
Bold Condensed Italic
 Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
 Bold
Bold Italic
 Heavy
Heavy Italic
 Black
Black Italic

ITC Cushing®

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Heavy
Heavy Italic

ITC Élan™

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Black
Black Italic

e

ITC Eras®

Light
 Book
 Medium
 Demi
 Bold
 Ultra

ITC Esprit™

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Black
Black Italic

ITC Fenice®

Light
Light Italic
 Regular
Regular Italic
 Bold
Bold Italic
 Ultra
Ultra Italic

ITC Franklin Gothic®

Book
Book Italic
 Medium
Medium Italic
 Demi
Demi Italic
 Heavy
Heavy Italic
 Friz Quadrata
 Friz Quadrata
 Friz Quadrata Bold

ITC Galliard®

Roman
Roman Italic
 Bold
Bold Italic
 Black
Black Italic
 Ultra
Ultra Italic

NEW FROM ITC

ITC Gamma™

Book
Book Italic
 Medium
Medium Italic
 Bold
Bold Italic
 Black
Black Italic

a

ITC American Typewriter®

Light
 Medium
 Bold
 Light Condensed
 Medium Condensed
 Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
 Book
Book Oblique
 Medium
Medium Oblique
 Demi
Demi Oblique
 Bold
Bold Oblique
 Book Condensed
 Medium Condensed
 Demi Condensed
 Bold Condensed

Collection Text/Display

g

ITC Gamma™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Goudy Sans™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

K

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

m

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

V

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

S

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

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☛ Quality extends to the library, too, where over one thousand type styles reside. The collection is replete, right down to the popular, time-honored Classics. No designer could ever be disappointed.

☛ All is well that ends well.



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P **Linotype**

2.11 mm/6 pt* (2.25 mmsm) ▽ 2.50 mm (7 pt*) ▷ -0 H 1.44 mm
 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz abcdefghijklmno 1234567890
 In every type design the basic character is determined by the uniform design characteristics of all letters in the alphabet. However, this alone does not determine the standard of the typeface and the quality of composition set with it. The appearance is something complex which forms itself out of many details, like form, proportion, rhythm etc. If everything harmonizes, the total appearance is something complex which forms itself out of many details.

2.46 mm/7 pt* (2.63 mmsm) ▽ 2.75 mm (8 pt*) ▷ -0 H 1.69 mm
 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz abcd 1234567890
 Bei jeder Schriftgestaltung wird der Grundcharakter eines Alphabets von einheitlichen Formmerkmalen der Buchstaben bestimmt. Er allein besagt noch nichts über das Niveau einer Druckschrift und die Qualität des Satzgefüges. Das Erscheinungsbild ist etwas Komplexes, das sich aus vielen Einzelheiten, wie Form und Proportionen sind die wichtigsten Kriterien.

2.81 mm/8 pt* (3.00 mmsm) ▽ 3.25 mm (9.25 pt*) ▷ -0 H 1.93 mm
 abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuv 1234567890
 Le style de chaque caractère d'imprimerie se détermine par des caractéristiques qui sont les mêmes pour toutes les lettres de l'alphabet dans tous les rapports formels et autres relations il s'agit de phénomènes optiques irréductibles aux règles mathématiques et que seule peut-être l'expérience peut découvrir.

3.16 mm/9 pt* (3.38 mmsm) ▽ 3.50 mm (10 pt*) ▷ -0 H 2.17 mm
 abcdefghijklmnopqrstuvwxyz abcdefghijklmno 1234567890
 In every type design the basic character is determined by the uniform design characteristics of all letters in the alphabet. However, this alone does not determine the standard of the typeface and the quality of composition set with it. The appearance is something complex which forms itself out of many details.

3.51 mm/10 pt* (3.75 mmsm) ▽ 4.00 mm (11.5 pt*) ▷ -0 H 2.41 mm
 abcdefghijklmnopqrstuvwxyz abcdefghijkl 1234567890
 Bei jeder Schriftgestaltung wird der Grundcharakter eines Alphabets von einheitlichen Formmerkmalen der Buchstaben bestimmt. Er allein besagt noch nichts über das Niveau einer Druckschrift und die Qualität des Satzgefüges.

3.87 mm/11 pt* (4.13 mmsm) ▽ 4.50 mm (12.75 pt*) ▷ -0 H 2.65 mm
 abcdefghijklmnopqrstuvwxyz abcdef 1234567890
 Le style de chaque caractère d'imprimerie se détermine par des caractéristiques qui sont les mêmes pour toutes les lettres de l'alphabet. Dans tous les rapports formels et autres relations il s'agit de phénomènes optiques irréductibles aux règles mathématiques et que seule peut-être l'expérience peut découvrir.

4.22 mm/12 pt* (4.50 mmsm) ▽ 4.75 mm (13.5 pt*) ▷ -0 H 2.89 mm
 abcdefghijklmnopqrstuvwxyz ab 1234567890
 In every type design the basic character is determined by the uniform design characteristics of all letters in the alphabet. However, this alone does not determine the standard of the typeface and the quality of composition set with it. The appearance is something complex which forms itself out of many details.

4.92 mm/14 pt* (5.25 mmsm) ▷ -1 H 3.37 mm
In every type design the basic character is determined by the uniform design characteristics of all letters in the alphabet. However, this alone does not determine the standard of the typeface and the quality of composition set with it. The appearance is something complex which forms itself out of many details.

5.62 mm/16 pt* (6.00 mmsm) ▷ -1 H 3.85 mm
Bei jeder Schriftgestaltung wird der Grundcharakter eines Alphabets von einheitlichen Formmerkmalen der Buchstaben bestimmt. Er allein besagt noch nichts über das Niveau einer Druckschrift und die Qualität des Satzgefüges. Das Erscheinungsbild ist etwas Komplexes, das sich aus vielen Einzelheiten, wie Form und Proportionen sind die wichtigsten Kriterien.

6.33 mm/18 pt* (6.75 mmsm) ▷ -1 H 4.33 mm
Le style de chaque caractère d'imprimerie se détermine par des caractéristiques qui sont les mêmes pour toutes les lettres de l'alphabet dans tous les rapports formels et autres relations il s'agit de phénomènes optiques irréductibles aux règles mathématiques et que seule peut-être l'expérience peut découvrir.

7.03 mm/20 pt* (7.50 mmsm) ▷ -1 H 4.82 mm
För alla nya stilar bestäms alltid av de grundläggande formmerkmalen för varje bokstav i alfabetet. Detta säger dock inget om kvaliteten på typsnittet eller om kvaliteten på satset. Utseendet är något komplext som formas av många detaljer, som form, proportion, rytm etc. Om allt harmoniserar, blir utseendet något komplext som formas av många detaljer.

8.44 mm/24 pt* (9.00 mmsm) ▷ -1 H 5.78 mm
In elk letterontwerp wordt de basis bepaald door de uniforme ontwerpkenmerken van alle letters in het alfabet. Dit zegt echter niets over het niveau van een druckschrift en de kwaliteit van de zetting. Het uiterlijk is een complex geheel dat voortvloeit uit vele details, zoals vorm, proportie, ritme etc. Indien alles harmoniseert, is het uiterlijk een complex geheel dat voortvloeit uit vele details.

9.84 mm/28 pt* (10.50 mmsm) ▷ -2 H 6.74 mm
Em todo o desenho tipográfico a caracterização básica de cada letra é determinada pelas características uniformes de todas as letras do alfabeto. Entretanto, isso sozinho não determina o padrão da fonte e a qualidade da composição estabelecida com ela. O aspecto visual é algo complexo que surge de muitos detalhes, como forma, proporção, ritmo etc. Quando tudo se harmoniza, o aspecto visual é algo complexo que surge de muitos detalhes.

12.65 mm/36 pt* (13.50 mmsm) ▷ -2 H 8.67 mm
In ciascuna serie di caratteri la base è determinata dalle caratteristiche uniformi di tutte le lettere dell'alfabeto. Tuttavia, questo da solo non determina lo standard della tipografia e la qualità della composizione con essa. L'aspetto visivo è qualcosa di complesso che si forma da molti dettagli.

16.87 mm/48 pt* (18.00 mmsm) ▷ -2 H 11.56 mm
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21.09 mm/60 pt* (22.50 mmsm) ▷ -2 H 14.45 mm
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25.31 mm/72 pt* (27.00 mmsm) ▷ -2 H 17.34 mm
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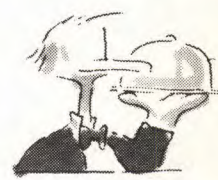
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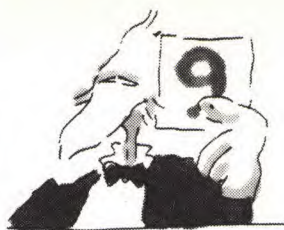
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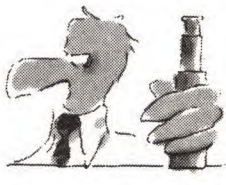
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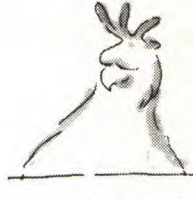
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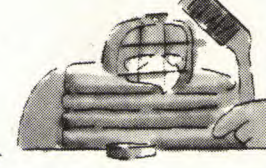
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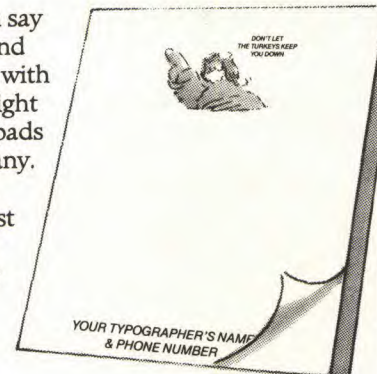
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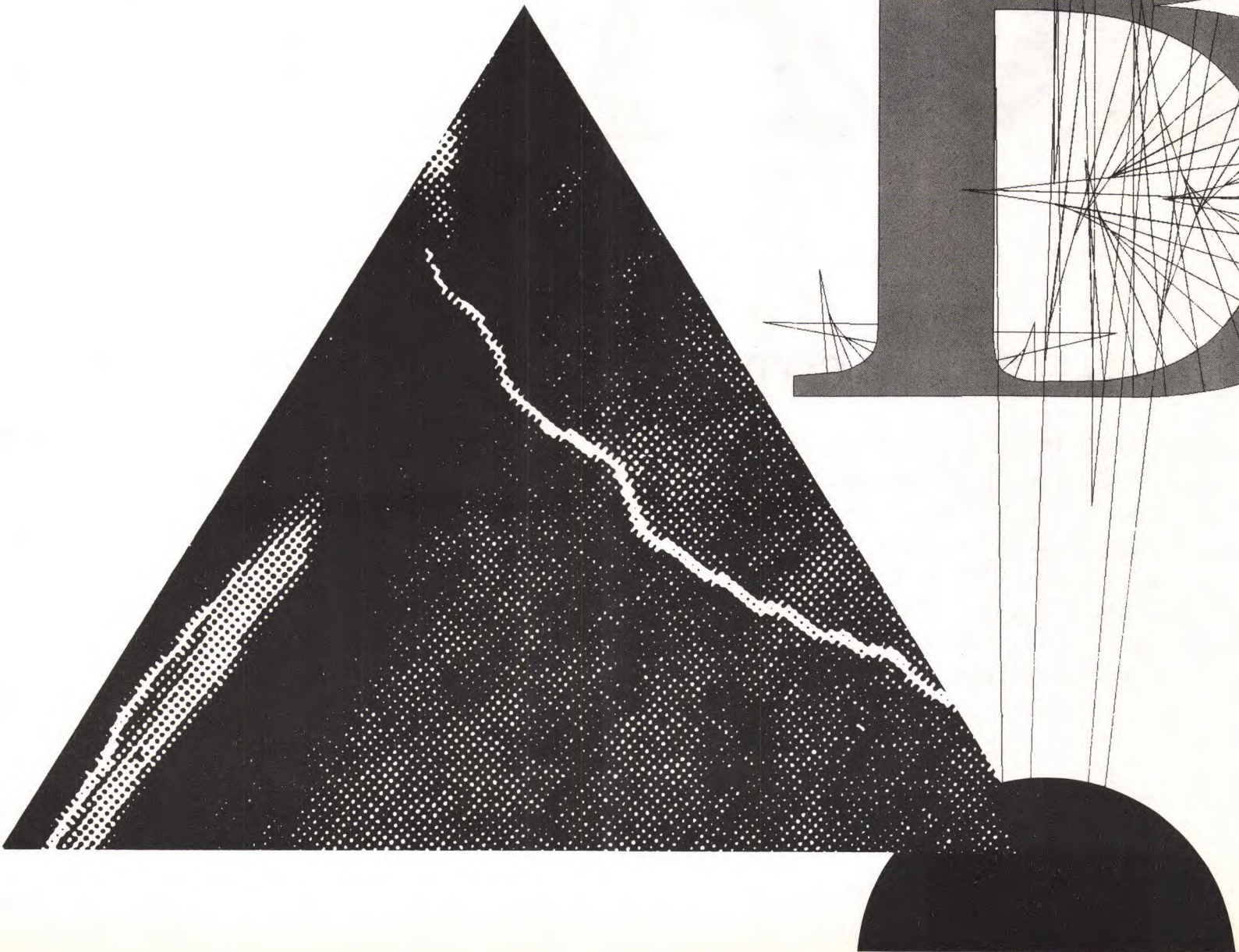
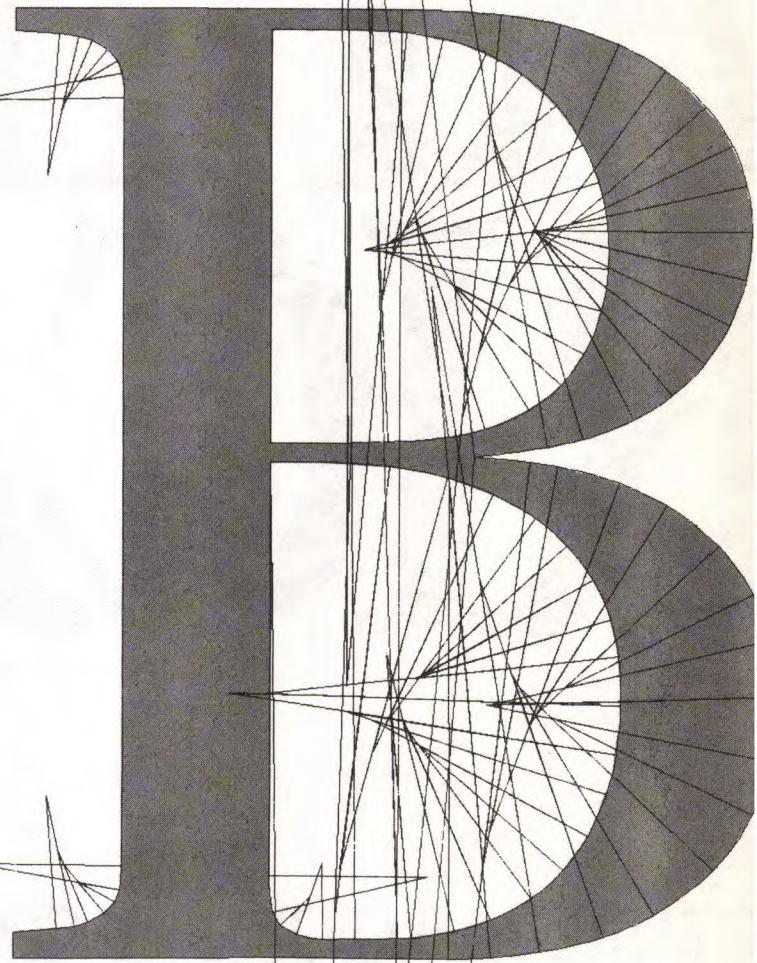
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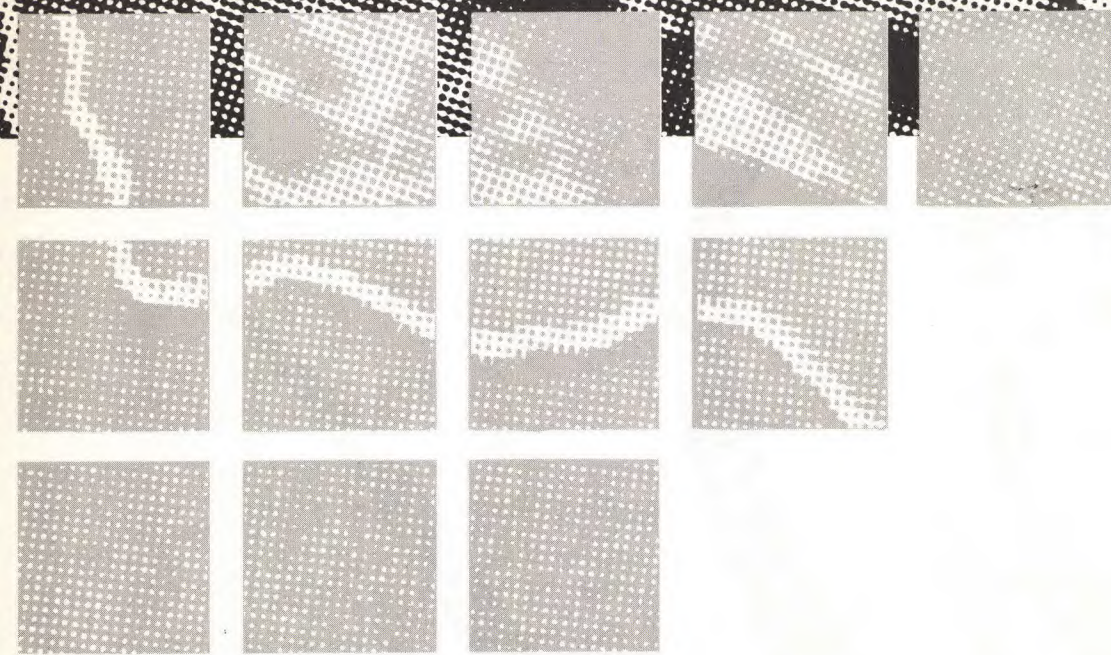
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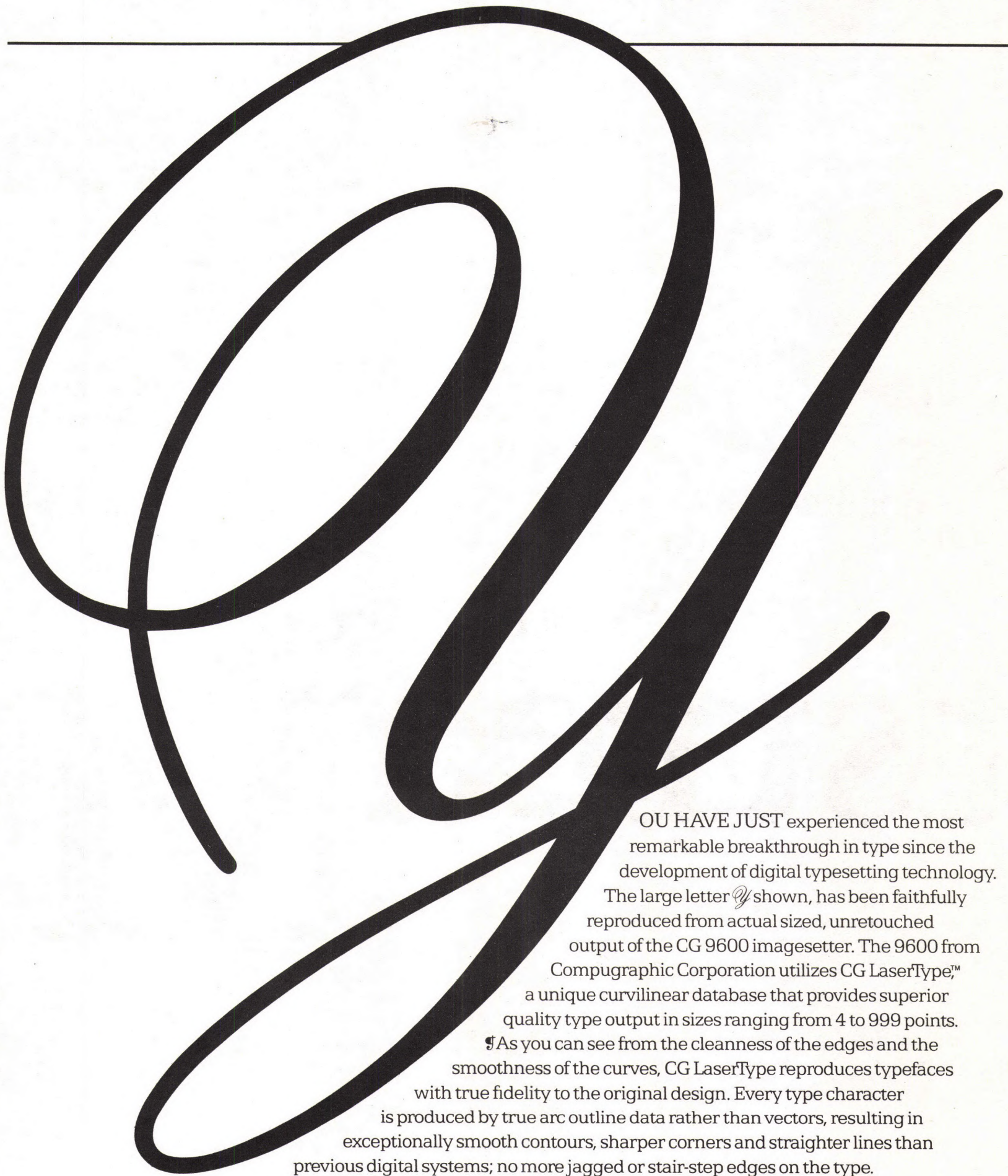
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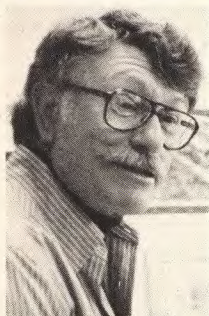
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Rena Bartos
Senior Vice President
J. Walter Thompson Company
New York, N.Y.

Director of Communications Development for J. Walter Thompson advertising agency; noted authority on the effects of changing social trends on marketing and advertising; prominent lecturer; author of the book *The Moving Target*; honored as 1980's Advertising Woman of the Year; named in 1983 as one of "America's 100 Most Important Women" by *Ladies' Home Journal* magazine.



Robert H. Johnston, Ph.D.
Dean, College of Fine and Applied Arts
Rochester Institute of Technology
Rochester, N.Y.

Prominent educator, artist and archeologist; Dean of the Institute for 1981-82 at RIT, a foremost school offering undergraduate and graduate degrees in design, graphic arts and professional crafts; world traveler on archeological expeditions; producer of films and articles on art; lecturer at leading universities: Harvard, Oxford and Massachusetts Institute of Technology.



Joe Eula
Illustrator
Harper's Bazaar
Paris, France; Milan, Italy

Widely celebrated fashion illustrator and designer; covered fashion's famous Paris Collections; work featured in *Town & Country* and *Vogue*; designer of posters for such show business figures as Liza Minnelli and Charles Aznavour; has been consultant and illustrator for fashion designer Halston and in Rome for Valentino, creating ads, packaging and perfume bottles.



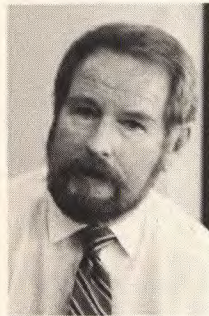
John M. Culkin, Ed.D.
Founder and Director
Center for Understanding Media Inc.
New York, N.Y.

Authority on communications; chairman of The Design Schools Board of Advisors; doctorate from Harvard; combined careers in education (Berkeley, Director of Media Studies at New School for Social Research) and corporate world; former member, President's Commission on the Arts at MIT; founding trustee of American Film Institute; author of four books and over 100 magazine articles.



Robert S. Smith
Consulting
Designer / Lecturer
New York, N.Y.

Noted art director and advertising authority; former Ogilvy & Mather vice president and senior art director on such accounts as General Foods, American Express; former president of The Art Directors Club of New York; lecturer throughout the world on American advertising techniques; work honored by the Clio TV Awards, the Venice Film Festival and The Art Directors Club.



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San Francisco, Calif.; New York, N.Y.

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New York, N.Y.

Specialist in management development for major corporations. Former corporate training director for Allied Stores Corporation, a group of 665 chain and department stores. Has produced numerous multimedia programs on managerial leadership, performance appraisal and team building. Lecturer and consultant to Purdue University, New York University, American Management Assn.



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Senior Vice President, Communications
The Design Schools
New York, N.Y.

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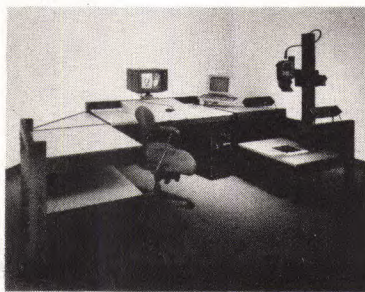
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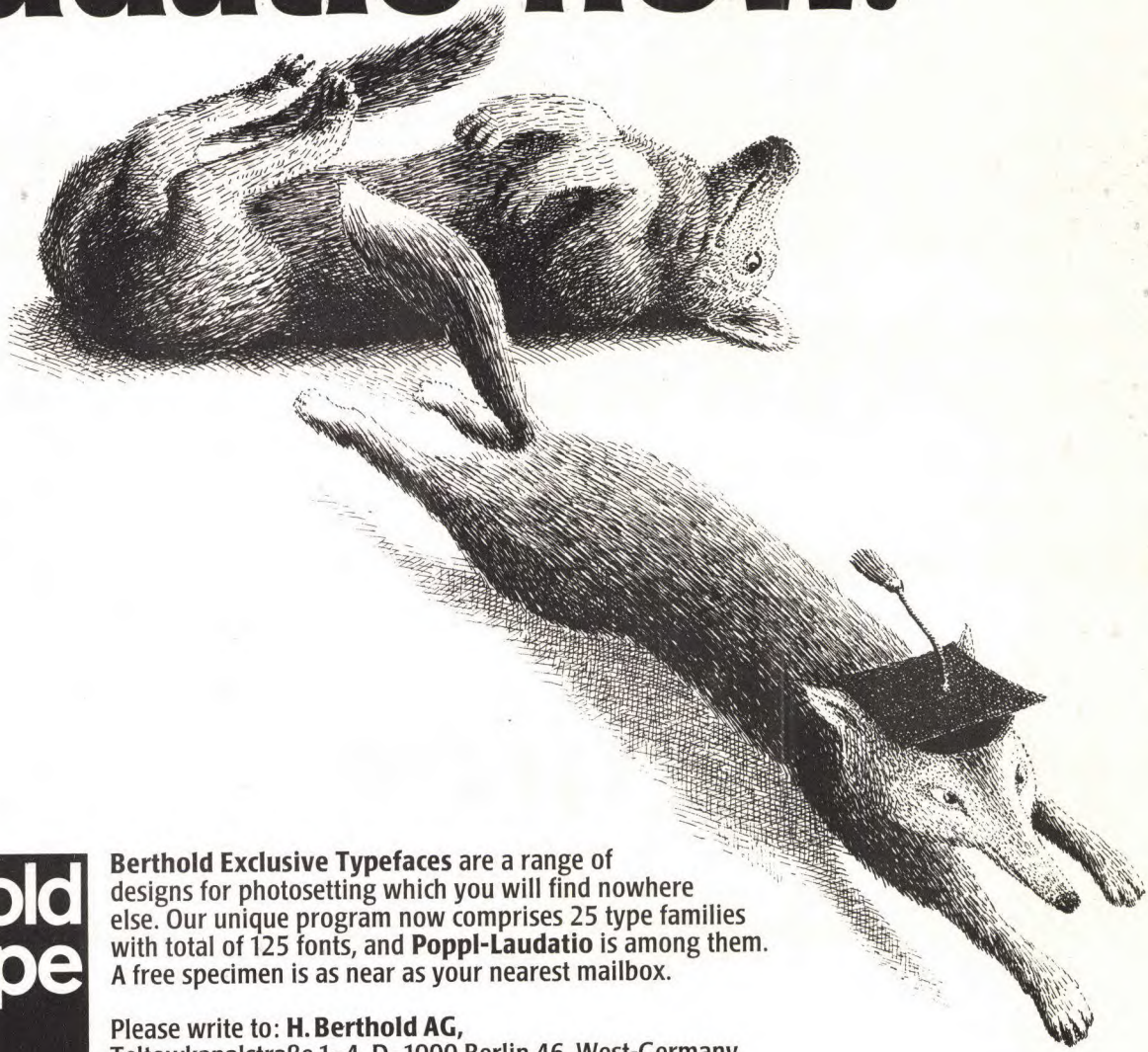
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890%(.-;!i?/-)·['""]»«

Poppl-Laudatio medium italic
abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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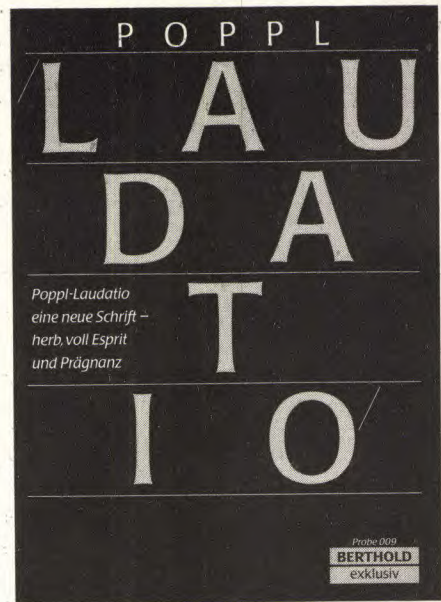
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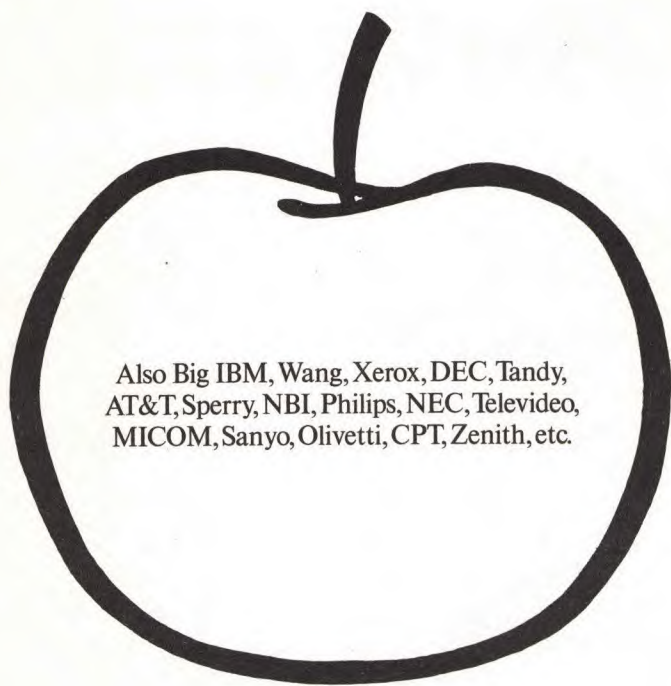
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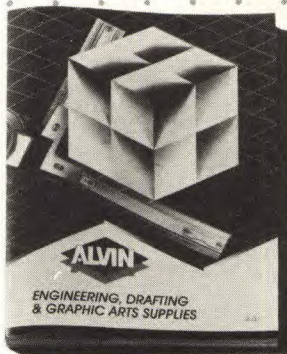


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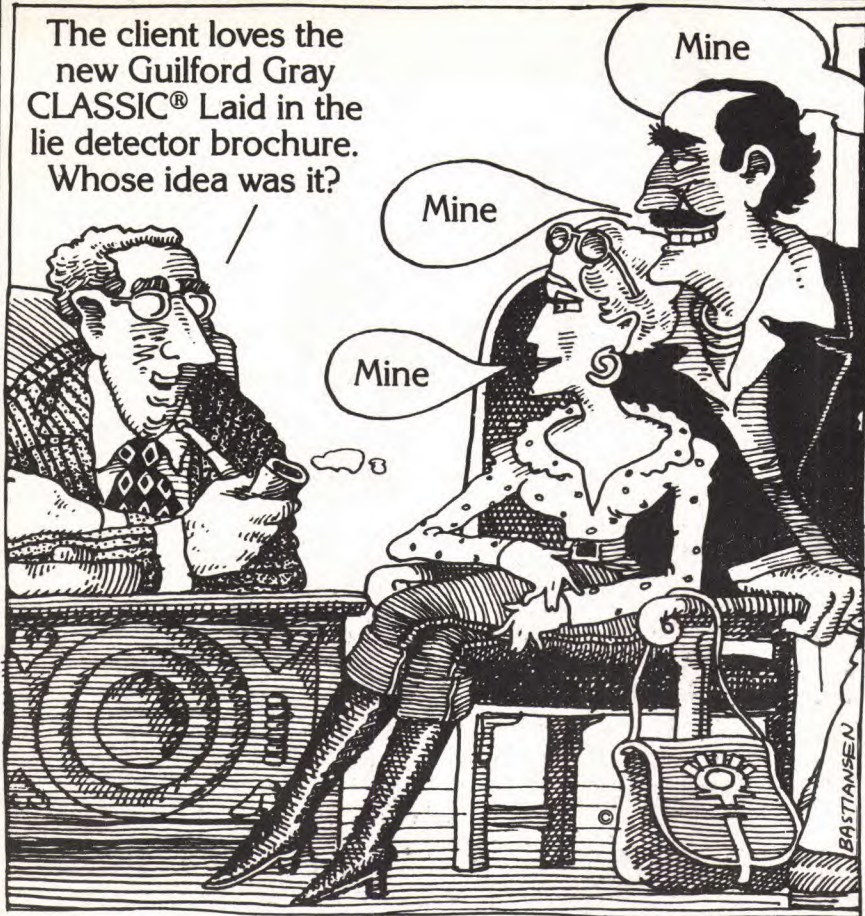
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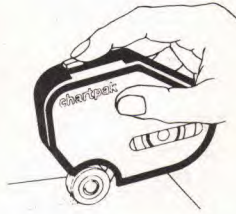
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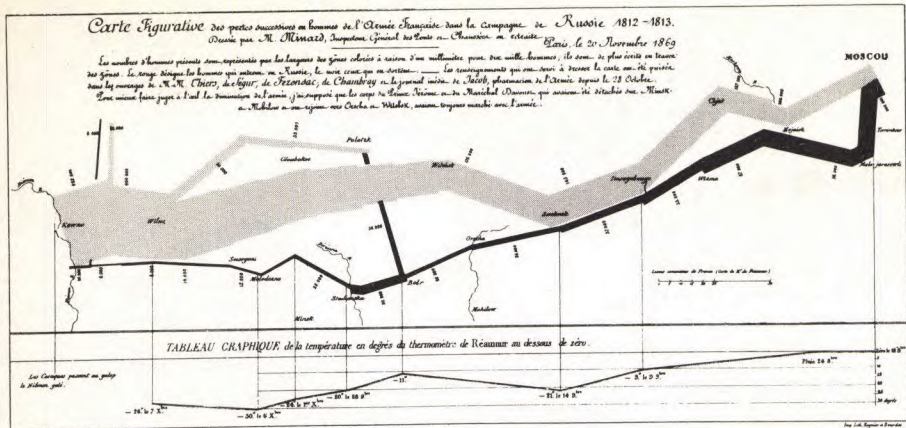
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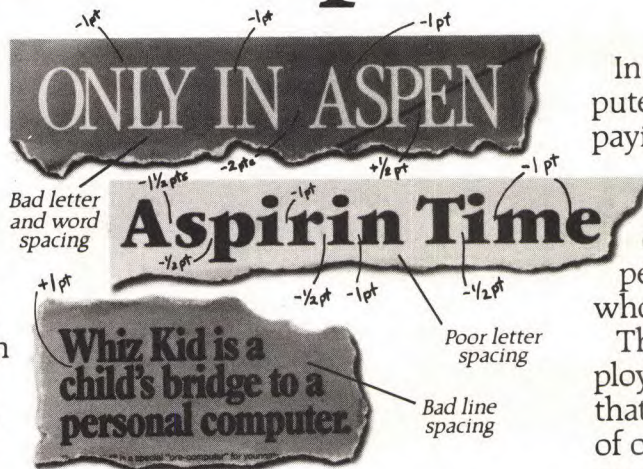
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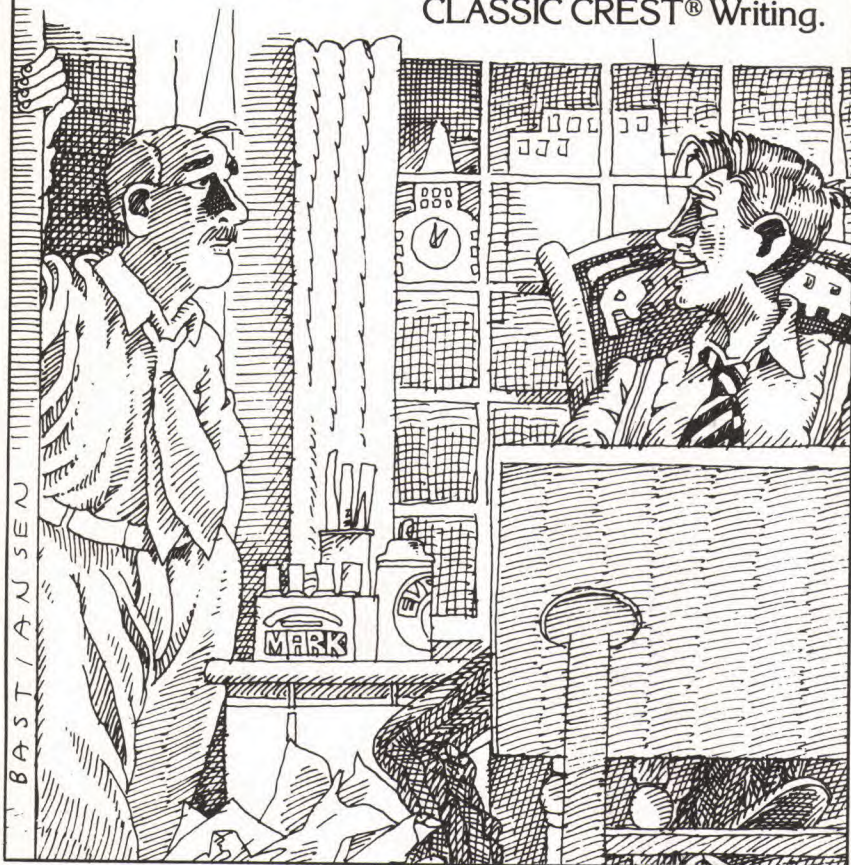
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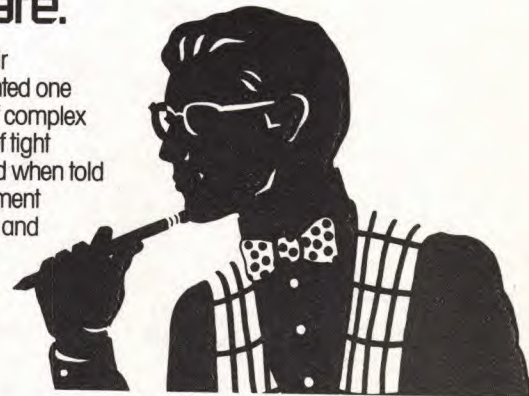
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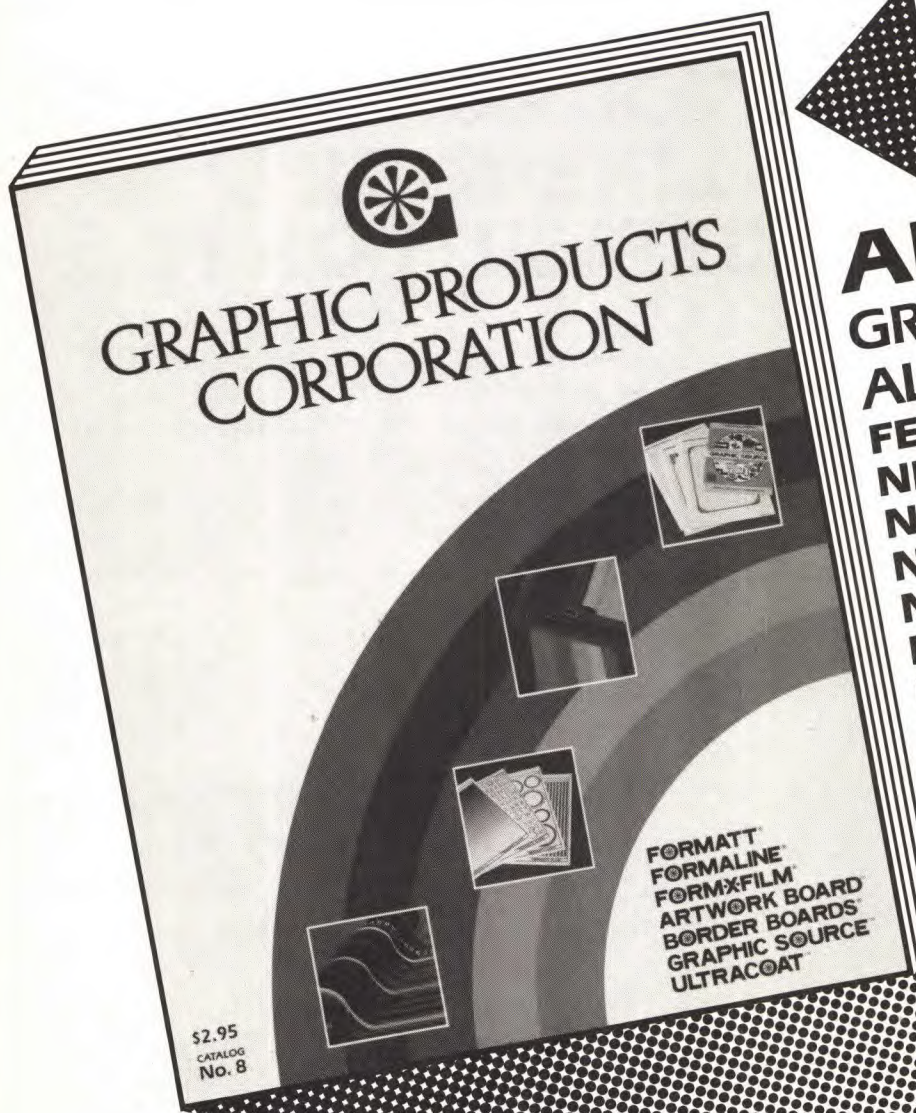
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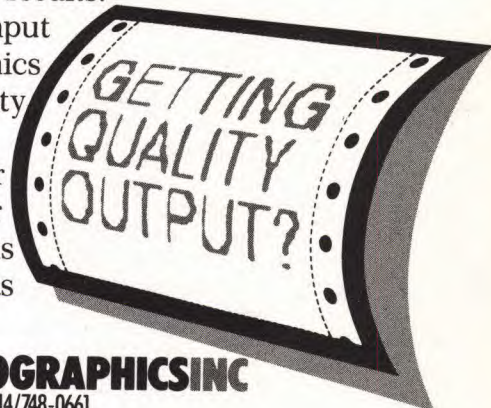


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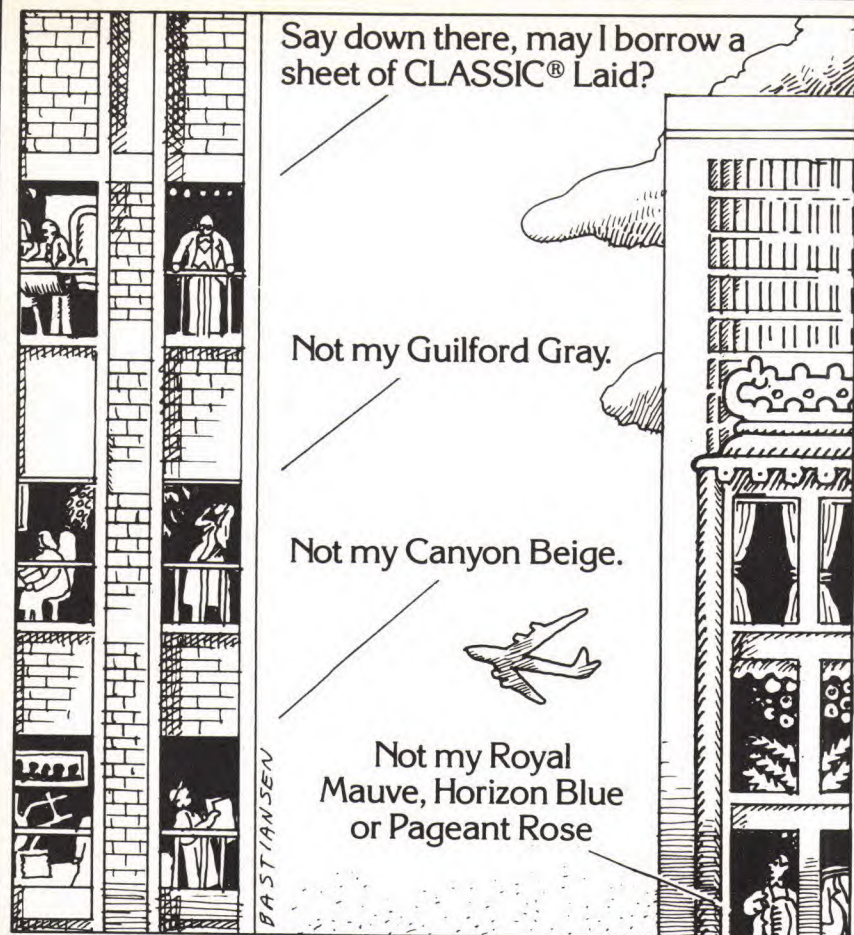
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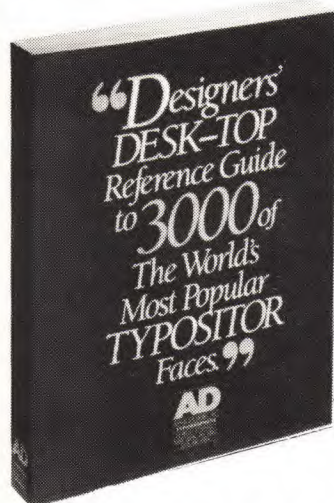
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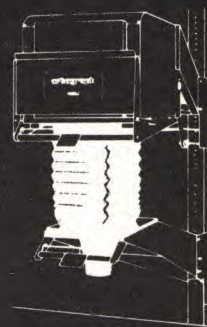
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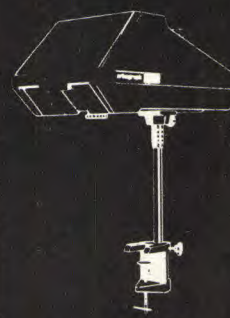
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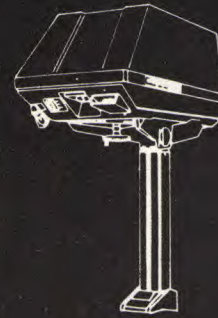
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Minneapolis, MN 55426
(612) 542-1500
Merlin Electronic Lettering
Systems for the Office

VideoSoft, Inc.

2101 South Broadway
Little Rock, AR 72216
(501) 376-2083
Supplier and Manufacturer of
Digital Fonts for Electronic
Systems

Visi-Graphics

Rissener Strasse 112-114
Washington, D.C. 20027
(301) 366-1144
Dry Transfer Letters

Visual Graphics Corporation

5701 N.W. 94th Avenue
Tamarac, Florida 33321
(305) 722-3000
Manufacturer of Photo Typositor
and Original Typositor Film Fonts

Wang Laboratories, Inc.

One Industrial Avenue
Lowell, MA 01851
(617) 459-5000
Office Automation Specialist

Xenotron, S.A.

3, Rue Sandoz
B.P. 118
93130 Noisy-le-Sec
France
(1) 48 91 78 33
Manufacturer of Laser
Imagesetters

**Xerox Corporation
Corporate Font Center**

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MY PRIMARY JOB FUNCTION IS:
(Check One Only)

- (k) _____ Artist, Illustrator.
- (l) _____ Graphic Artist, Art Director, Creative Director.
- (m) _____ Display and Package Design.
- (n) _____ Pasteup Artist, Typographer, Keyboarder.
- (o) _____ Type Director, Type Buyer.
- (p) _____ Advertising Manager, Sales Promotion Manager.
- (q) _____ Production Manager, Office Manager.
- (r) _____ Printing Buyer, Purchasing Agent.
- (s) _____ Editor, Writer.
- (t) _____ Teacher, Instructor.
- (u) _____ Audio Visual.
- (v) _____ Principal Officer.
- (w) _____ Secretary, Typist, etc.
- (x) _____ Other.

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

- (1) _____ 1-9
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- (i) _____ Traitement de communications et d'informations.
- (j) _____ Autres.

MON ACTIVITÉ PRINCIPALE EST:
(Ne cocher qu'une seule fonction)

- (k) _____ Artiste, Illustrateur.
- (l) _____ Artiste graphique, Directeur artistique, Directeur de création.
- (m) _____ Conception de l'exposition et de l'emballage.
- (n) _____ Metteur en pages, Typographe, Claviste.
- (o) _____ Directeur de composition, Acquéreur de caractères d'imprimerie.
- (p) _____ Directeur de publicité, Directeur de la promotion des ventes.
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- (r) _____ Acquéreur de produits d'imprimerie, Agent préposé à l'achat.
- (s) _____ Rédacteur, Auteur.
- (t) _____ Professeur, Instructeur.
- (u) _____ Audio-visuel.
- (v) _____ Agent principal.
- (w) _____ Secrétaire, Dactylographe, etc.
- (x) _____ Autres.

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Ich bin Student ____ja ____nein.

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MEINE HAUPTBERUFSTÄTIGKEIT:
(Bitte eine ankreuzen)

- (k) _____ Künstler, Illustrator.
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- (n) _____ Reinzeichner, Schriftsetzer.
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- (x) _____ Sonstiges.

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28

MARCH
TO
26

BROADCAST DESIGNERS' ASSOCIATION

The eighth annual design competition sponsored by the Broadcast Designers' Association includes more than 300 examples of excellence in broadcast design. Selected from more than 3,000 entries submitted from the United

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APRIL
10

MAY
TO
14

PENTAGRAM GRAPHIC IMAGES

Pentagram, founded in 1971 in London, as a multi-disciplinary design organization, has expanded to offices in New York City and San Francisco, with clients throughout the United States, Europe and the Far East.

This exhibition will demonstrate Pentagram's graphic versatility and its thesis that "any one visual problem has an infinite number of solutions; that many of them are valid; that the solutions ought to be derived from the subject

matter and that the designer should therefore have no preconceived graphic style."

The partners of Pentagram are Theo Crosby, Alan Fletcher, Kenneth Grange, David Hillman, Mervyn Kurlansky and John McConnell (London); Colin Forbes and Peter Harrison (New York City); and Kit Hinrichs, Linda Hinrichs and Neil Shakery (San Francisco).

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